

THE LANCET

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No. 1312.

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By order of the Senate,
R. W. BORTHMAN, (Registrar.)
Romeret House,
Dec. 15, 1852.

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BRITAIN, Albemarle-street, December, 1852.—**JUVENILE LECTURES.** Mr. FARADAY will deliver during the Christmas vacation, a COURSE OF SIX LECTURES ON CHEMISTRY, intended for a juvenile audience, on the following days, at Three o'clock:—Tuesday, 23rd, Thursday, 30th of December; Saturday, 1st, Tuesday, 4th, Thursday, 5th, Saturday, 8th of January, 1853. Non-subscribers to the Royal Institution are admitted to this Course on payment of One Guinea each; children under 16 years, 6d. A Syllabus may be obtained at the Royal Institution, Subscribers to all the other lectures are admitted on payment of Two Guineas for the season.
JOHN BARLOW, M.A., Sec. R.I.

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PHOTOGRAPHIC EXHIBITION.—This Exhibition will be opened on the 30th inst., and remain OPEN DAILY, except Saturdays, till the 5th of January, 1853.

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Dec. 15, 1852.

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(Signed) W. R. DEVERELL, Secretary.

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of 1853.
(In Connection with the Royal Dublin Society.)

To open on the 5th of May, 1853.

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By order of the Committee,
C. P. RONEY, Secretary.

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REVIEWS

Memoirs, Journal, and Correspondence of Thomas Moore. Edited by the Right Hon. Lord John Russell, M.P. Vols. I. and II. Longman & Co.

Mr. Moore died in the beginning of the present year,—and here before the year is ended we have two volumes by way of instalment of his Life, compiled from the poet's own papers by an ex-Prime Minister of England. We do not remember a similar case of speed in the publication of the memoirs and correspondence of any other writer. Mr. Moore himself let six years elapse before he ventured on publishing the journals of Lord Byron,—Mr. Lockhart was yet longer in giving us the autobiography and correspondence of Scott,—and young Mr. Southey was in no apparent hurry in printing the letters and papers of his father. We see good reason to wish that in the case of Mr. Moore longer time had been allowed to pass between his entrance into the grave and the publication of the materials of his life. In that case there would have been fewer objections to the appearance of many anecdotes now necessarily omitted, and no reason whatever for the omission of any allusion to Mrs. Moore's position in life before her marriage.

The noble editor, however, has had the best motive for giving us thus early the papers of his friend:—and we will allow him to state his own case in his own words.

"In the will of the late Thomas Moore, written in 1828, there occurs the following passage:—'I also confide to my valued friend Lord John Russell, (having obtained his kind promise to undertake this service for me,) the task of looking over whatever papers, letters, or journals I may leave behind me, for the purpose of forming from them some kind of publication, whether in the shape of memoirs or otherwise, which may afford the means of making some provision for my wife and family.' Many years have elapsed since this paper was written, and since the promise referred to was made. But the obligation has not become less sacred, and the reader will not wonder that I have thought it right to comply with the request of my deceased friend."

Mr. Moore, it is known, outlived his children;—so that, the parties once contemplated as recipients under the provision to be derived from the work before us are now reduced to his widow alone. That the result of Lord John Russell's service to his friend will be such as amply to fulfil all the reasonable expectations of the poet is, we are happy to say, already beyond doubt:—Messrs. Longman having early offered for Mr. Moore's papers, on condition of Lord John's undertaking to be the editor, "such a sum," his Lordship informs us, "as, with the small pension allowed by the Crown, would enable Mrs. Moore to enjoy for the remainder of her life the moderate income which had latterly been the extent and limit of the yearly family expenses."

The papers bequeathed to Lord John Russell consist of a brief Autobiography written in 1833, commencing from the poet's birth, but reaching only to the year 1799, when he was not twenty years old,—a journal begun in 1818, and carefully kept until 1846-7, the period of his last illness,—and letters to and from various correspondents, but especially to his mother. Nor is Lord John insensible, it will be seen, to the duties of an editor.

"In preparing these papers for the press, I have felt the embarrassments which must weigh upon any one who has a similar task to perform. In the first place, it is not easy to choose between the evil of over-loading the work with letters and anecdotes not worth preserving, and the danger of losing the indi-

vidual likeness by softening or obliterating details. Upon the whole, I have chosen to encounter blame for the former, rather than for the latter, of these faults. Mr. Moore was one of those men whose genius was so remarkable that the world ought to be acquainted with the daily current of his life, and the lesser traits of his character. I know at least, that while I have often been wearied by the dull letters of insignificant men, I have been far more interested by the voluminous life of a celebrated man, than I should have been by a more general and compendious biography. The lives of Sir Walter Scott and Madame De Genlis derive much of their interest from the reality which profuse details give to the story. Indeed it may be observed, that the greatest masters of fiction introduce small circumstances and homely remarks in order to give life and probability to stories which otherwise would strike the imagination as absurd and inconceivable. Thus Dante brings before us a tailor threading his needle, and the crowds which pass over a well-known bridge in order to carry his readers with him on his strange and incredible journey. Thus Cervantes describes places and persons like one who has himself seen them. Thus likewise Defoe remarks every trifling circumstance which a real Robinson Crusoe might have retained in his memory; and Swift makes his Gulliver carefully minute in his measurements of Lilliput houses and Brobdingnag corn. This attention to little circumstances gives a hue of reality even to these wondrous and fanciful fictions, and makes Don Quixote, Robinson Crusoe, and Gulliver better known to us than Homer, Virgil, and Shakspeare. But if this is the mode in which these great masters have imparted an interest to imaginary events, it is a proof that in slight, but characteristic, details is to be found the source of sympathy in the story of a real life."

We confess, while examining the book before us, to a sense of satisfaction in finding the friendship of the ex-Prime Minister for the poet thus usefully continued beyond the grave. Here, for nearly the first time in modern England, the aristocratic and unsightly barrier between the nobleman and the author by profession—the Minister of State and the poet—is gracefully put aside by the aristocratic hand. Dryden bequeathed his name to the tender guardianship of a poet not better born than himself.

Be kind to my remains: and oh, defend,
Against your judgment, your departed friend,—
was his touching request to Congreve.—Pope left his works to Warburton,—and Warburton repaid the poet by overlaying the bequest with notes full of paradoxes and personal animosities.—Lord Byron gave his autobiography to the man who is now before us as an autobiographer himself,—and Moore took on himself the responsibility, to be yet accounted for, of putting that autobiography in the fire.—Scott left his son-in-law his literary executor,—and Mr. Lockhart executed his task in a way which makes us familiar with the habits and domestic life of the great novelist. Sixty years since, a Russell in Woburn Abbey would probably have scorned—unconscious how much of honour it conveyed—the request of an untitled poet to become the editor of his papers. Lord Denbigh, a century ago, would have smiled superciliously at an application of such a kind from his relation Fielding. Pope would in all probability have bequeathed his works to Lord Bolingbroke had he felt sure that his noble friend was likely to continue his interest in their author beyond the grave. What would "John Sheffield, Duke of Buckinghamshire, Marquis of Normanby, and Earl of Mulgrave," have said to a request from Dryden similar to that made to Lord John Russell by Mr. Moore,—and acceded to, as a trust that honoured him, by his Lordship? What would Southampton have said to Shakspeare,—or Essex to Spenser,—or Pembroke to Ben Jonson?

The days of dedications for money, when

the bard was a beggar and consented to take alms, are long gone by; and Lord John Russell, from his high social eminence, takes that view of the dignity of literature and its distinguished professors, which makes the former a welcome pursuit to himself, and places the latter in the rank of his fellows. He says, for instance:—

"It may, with truth be averred, that while literary men of acknowledged talent have a claim on the government of their country, to save them from penury or urgent distress, it is better for literature that eminent authors should not look to political patronage for their maintenance. It is desirable that they who are the heirs of fame should preserve an independence of position, and that the rewards of the Crown should not bind men of letters in servile adherence. Rightly did Mr. Moore understand the dignity of the laurel. He never would barter his freedom away for any favour from any quarter. Although the wolf of poverty often prowled round his door, he never abandoned his humble dwelling for the safety of the City, or the protection of the Palace. From the strokes of penury indeed, more than once, neither his unceasing exertion,

—nec Apollinis insula, textit.

But never did he make his wife and family a pretext for political shabbiness; never did he imagine that to leave a disgraced name as an inheritance to his children was his duty as a father."

—This high-minded independence and political honesty were distinguishing features in the life and character of Moore,—and their perfect appreciation by Lord John enables him to extract for himself a personal dignity out of the task of recording them.

Having praised the feeling in which Lord John Russell has undertaken his task,—we wish we could give equal praise to his manner of executing it. Here, too, the shortness of the time for preparation—particularly in the case of an editor who has so many claims on his time as a public man—has told injuriously on the work. Regular biography there is none,—and, so far, of criticism very little. Lord John has been content with simply arranging—and that, after a not very satisfactory fashion—such papers as were sent to him, and writing a preface:—the rest has been left to the printer and Mr. Longman. The tone of the preface—evidently not from lack of good will to the subject—is, nevertheless, colder than that subject would seem to have demanded,—and we will add, that, in one or two points the criticism is not very discriminating. For example, in cataloguing the great literary names of the nineteenth century, Lord John brings together in a common category of greatness "Byron, Scott, Moore, Campbell, Rogers, Wordsworth, and Crabbe," after the old unmeaning formula,—and omits altogether, as though inferior in class, Southey and Coleridge:—thus showing a Holland House admiration of what is good, rather than a universal sympathy with literature whatever the political creed of its professor,—and a not very clear idea of poetical proportion.—But we will not be critical with his Lordship for what he has failed to do, when we feel that there is something graceful and pleasing in what he has done. After giving an anecdote of Moore from his preface, we will at once pass on to the papers of the poet.

"I crossed from Dover to Calais with him not long afterwards, when he was leaving his country, embarrassed by an unforeseen incumbrance, and with but an uncertain hope of an early return. Yet he was as cheerful as if he had been going for a few weeks' amusement to the Continent, and we amused ourselves with imaginary paragraphs, describing his exile as 'the consequence of an unfortunate attachment.' His sensibility to happy and affecting emotions was exquisite. A return to his wife and children after even a short separation affected him deeply; music enchanted him; views of great scenes of nature made him weep. I shall never forget the day when

I hurried him on from a post-house in the Jura mountains to get a first view of the Alps at sunset, and on coming up to him found him speechless and in tears, overcome with the sublimity of Mont Blanc."

Moore, in our notice of the book before us, is to be considered as a man, a Memoir writer, a letter writer, and the author of a Diary;—and in one and all of these characters the book will maintain his reputation. The public will here learn for the first time—what was known before, though not so fully as now—how admirable he was in the best relations of life,—as a son, a husband, and a father. His unwavering love for his mother, and his fond attention to her, remind us of Pope's equally affectionate devotion to the same relation. Strangers have been apt to fancy that Moore was more at home in Holland House than in Sloperton Cottage,—that there was an affectation of fine society about him unworthy of a true poet. Here they will see, beyond all possibility of mistake, how far dearer to him was Mayfield Cottage, or his little nest at Hornsey, with his wife "Bessy," than Bowdoy or Castle Donington. They will see for themselves how truly he was described by one of the cleverest of his female correspondents, Miss Godfrey, when she says, writing in 1806,—*"You have contrived, God knows how! amidst the pleasures of the world, to preserve all your home-fireside affections true and genuine as you brought them out with you; and this is a trait in your character that I think beyond all praise,—it is a perfection that never goes alone; and I believe you will turn out a saint or an angel after all."* Fond of society as he was, and with the recommendations of a refined wit and a fine voice to make him one of its first favourites,—he passed, unspoiled by the world which so caressed him, back to his own hearth, with a constantly fresh feeling of strengthened happiness and renovated delight.

In a book like this, essentially rich in matter for quotation, it is difficult to know where to begin and where to leave off. We must try, however, to represent the memoir writer, the letter writer, the diarist,—and shall, therefore, make our extracts, with little connecting comment, from different portions of the book.—Here is a little trait of Irish Roman Catholic life, late in the last century, that is both touching and characteristic.—

"Immediately after this [the poet's own birth], my mother indulged in the strange fancy of having a medal (if such it could be called) struck off, with my name and the date of the birth engraved on it. The medal was, in fact, nothing more than a large crown-piece, which she had caused to be smoothed so as to receive the inscription; and this record of my birth, which, from a weakness on the subject of her children's ages, she had kept always carefully concealed, she herself delivered into my hands when I last saw her, on 16th Feb. 1831; and when she evidently felt we were parting for the last time. For so unusual a mode of commemorating a child's age I can only account by the state of the laws at that period, which, not allowing of the registration of the births of Catholic children, left to parents no other mode of recording them than by some such method as this fondest of mothers devised."

Like Pope, Moore lisped in numbers.—

"The commencement of my career in rhyming was so very early as to be almost beyond the reach of memory. But the first instance I can recall of any attempt of mine at regular versicles was on a subject which oddly enables me to give the date with tolerable accuracy; the theme of my muse on this occasion having been a certain toy very fashionable about the year 1789 or 1790, called in French a 'bandalore,' and in English a 'quiz.' To such a ridiculous degree did the fancy for this toy pervade at that time all ranks and ages, that in the public gardens and in the streets numbers of persons, of both sexes, were play-

ing it up and down as they walked along; or, as my own very young doggel described it,—

The ladies too, when in the streets, or walking in the GAMES, went quizzing on, to show their shapes and graceful mien.

I have been enabled to mark more certainly the date of this toy's reign from a circumstance mentioned to me by Lord Plunket concerning the Duke of Wellington, who, at the time I am speaking of, was one of the aid-de-camps of the Lord Lieutenant of Ireland, and in the year 1790, according to Lord Plunket's account, must have been a member of the Irish House of Commons. 'I remember,' said Lord Plunket, 'being on a committee with him; and it is remarkable enough, Lord Edward Fitzgerald was also one of the members of it. The Duke (then Capt. Wellesley, or Wesley?) was, I recollect, playing with one of those toys called quizzes, the whole time of the sitting of the committee.' This trait of the Duke coincides perfectly with all that I have ever heard about this great man's apparent frivolity at that period of his life. Luttrell, indeed, who is about two years older than the Duke, and who lived on terms of intimacy with all the Castle men of those days, has the courage to own, in the face of all the Duke's present glory, that often, in speculating on the future fortunes of the young men with whom he lived, he has said to himself, in looking at Wellesley's vacant face, 'Well, let who will get on in this world, you certainly will not.' So little promise did there appear at that time of even the most ordinary success in life, in the man who has since accumulated around his name such great and lasting glory."

Moore was fond, it is well known, of music,—and could play and sing almost to perfection in the ballad-way.—

"Having," he says, "expatiated more than enough on my first efforts in acting and rhyming, I must try the reader's patience with some account of my beginnings in music,—the only art for which, in my own opinion, I was born with a real natural love; my poetry, such as it is, having sprung out of my deep feeling for music. While I was yet quite a child, my father happened to have an old lumbering harpsichord thrown on his hands, as part payment of a debt from some bankrupt customer; and when I was a little older, my mother, anxious to try my faculties in all possible ways, employed a youth who was in the service of a tuner in our neighbourhood, to teach me to play. My instructor, however, being young himself, was a good deal more given to romping and jumping than to music, and our time together was chiefly passed in vaulting over the tables and chairs of the drawing-room. The progress I made, therefore, was not such as to induce my mother to continue me in this line of instruction; and I left off, after acquiring little more than the power of playing two or three tunes with my right hand only. It was soon, however, discovered that I had an agreeable voice and taste for singing; and in the sort of gay life we led (for my mother was always fond of society), this talent of mine was frequently called into play to enliven our tea-parties and suppers."

The first London lodging of a poet from Ireland, with very little money in his pocket and a MS. translation of Anacreon in his portmanteau, deserves particular mention.—

"The lodging taken for me by my friends, the Mastersons, was a front room up two pairs of stairs, at No. 44, George Street, Portman Square, for which I paid six shillings a-week. That neighbourhood was the chief resort of those poor French emigrants who were then swarming into London; and in the back room of my floor was an old curé, the head of whose bed was placed *tête-à-tête* with mine; so that (the partition being very thin) not a snore of his escaped me. I found great convenience, however, in the French eating-houses, which then abounded in that vicinity, and of which their cheapness was the sole attraction. A poor emigrant bishop occupied the floor below me; and as he had many callers and no servant, his resource, in order to save trouble, was having a square board hung up in the hall, on one side of which was written in large characters, 'The Bishop's at home,' and on the other, 'The Bishop's gone out; so that callers had but to look up at this placard to know their fate.'"

A Mr. Atkinson introduced the young poet to

Lord Moira,—and Lord Moira introduced him to the Prince of Wales.—

"August 4, 1800. 'I was yesterday introduced to his Royal Highness George, Prince of Wales. He is beyond doubt a man of very fascinating manners. When I was presented to him, he said he was very happy to know a man of my abilities; and when I thanked him for the honour he did me in permitting the dedication of Anacreon, he stopped me and said, the honour was entirely his, in being allowed to put his name to a work of such merit. He then said that he hoped when he returned to town in the winter, we should have many opportunities of enjoying each other's society; that he was passionately fond of music, and had long heard of my talents in that way. Is not all this very fine? But, my dearest mother, it has cost me a new coat; for the introduction was unfortunately deferred till my former one was grown considerably shabby, and I got a coat made up in six hours; however, it cannot be helped; I got it on an economical plan, by giving two guineas and an old coat, whereas the usual price of a coat here is near four pounds. By the bye, I am still in my other tailor's debt.'"

—Eleven years later, Moore observes:—"the Prince spoke to me, as he always does, with the cordial familiarity of an old acquaintance."

Mr. Moore's own account of his memorable duel—or rather, no duel—with his critic Mr. Jeffrey, is too long for quotation,—but it contains passages which we cannot omit.—They are additions to what the world already knows on the matter.—

"In the month of July, 1806, I had come up to London from a visit to Donington Park, having promised my dear and most kind friend, the late Dowager Lady Donegal, to join her and her sister at Worthing. The number of the Edinburgh containing the attack on my 'Odes and Epistles' had been just announced, and, as appears by the following passage in one of my letters, I was but waiting its arrival to set off to Worthing. 'I wait but for the arrival of the Edinburgh.' * * * Say how and when I am to come to you.' The Review did not, however, reach me in London; for I have a clear recollection of having, for the first time, read the formidable article in my bed, one morning, at the inn in Worthing, where I had taken up my sleeping quarters, during my short visit to the Donegals. Though, on the first perusal of the article, the contemptuous language applied to me by the reviewer a good deal roused my Irish blood, the idea of seriously noticing the attack did not occur to me, I think, till some time after. I remember, at all events, having talked over the article with my friends, Lady Donegal and her sister, in so light and careless a tone as to render them not a little surprised at the explosion which afterwards took place. I also well remember that, when the idea of calling out Jeffrey first suggested itself to me, the necessity I should be under of proceeding to Edinburgh for the purpose, was a considerable drawback on my design, not only from the difficulty I was likely to experience in finding any one to accompany me in so Quixotic an expedition, but also from the actual and but too customary state of my finances, which rendered it doubtful whether I should be able to compass the expense of so long a journey. In this mood of mind I returned to London, and there, whether by good or ill luck, but in my own opinion the former, there was the identical Jeffrey himself just arrived, on a short visit to his London friends. From Rogers, who had met Jeffrey the day before at dinner at Lord Finscastle's, I learned that the conversation, in the course of the day, having happened to fall upon me, Lord F. was good enough to describe me as possessing 'great amenity of manners;' on which Jeffrey said, laughingly, 'I am afraid he would not show much amenity to me.' The first step I took towards my hostile proceeding was to write to Woolriche, a kind and cool-headed friend of mine, begging of him to join me in town as soon as possible; and intimating in a few words the nature of the services on which I wanted him. It was plain from his answer that he considered me to be acting from the impulse of anger; which, though natural to conclude, was by no means the case; for, however boyish it might have been of me to consider

myself bound to take this sort of notice of the attack, there was, certainly, but little, if any, mixture, either of ill temper or mere personal hostility, with my motives. That they were equally free from a certain Irish predilection for such encounters, or wholly unlearned by a dash of vanity, I will not positively assert. But if this sort of feeling *did* mix itself with my motives, there certainly could not have been a more fitting punishment for it than the sort of result that immediately followed. As Woolrich's answer implied delay and deliberation, it did not suit, of course, my notions of the urgency of the occasion; and I accordingly applied to my old friend Hume, who without hesitation agreed to be the bearer of my message. It is needless to say that feeling, as I then did, I liked him all the better for his readiness, nor indeed am I at all disposed to like him a whit the less for it now. Having now secured my second, I lost no time in drawing up the challenge which he was to deliver; and as actual combat, not parley, was my object, I took care to put it out of the power of my antagonist to explain or retract, even if he was so disposed. Of the short note which I sent, the few first lines have long escaped my memory; but after adverting to some assertion contained in the article, accusing me, if I recollect right, of a deliberate intention to corrupt the minds of my readers, I thus proceeded: 'To this I beg leave to answer, You are a liar; yes, sir, a liar; and I choose to adopt this harsh and vulgar mode of defiance, in order to prevent at once all equivocation between us, and to compel you to adopt for your own satisfaction, that alternative which you might otherwise have hesitated in affording to mine.' I am not quite sure as to the exact construction of this latter part of the note, but it was as nearly as possible, I think, in this form."

The angry bard borrowed his pistols from the poet Spencer (now best known by the imitation of his style in 'The Rejected Addresses'),—and Spencer was primarily the means of sending the Bow-street myrmidons to Chalk Farm to stop the two little men from doing murder.—

"I must have slept pretty well; for Hume, I remember, had to wake me in the morning, and the chase being in readiness, we set off for Chalk Farm. Hume had also taken the precaution of providing a surgeon to be within call. On reaching the ground we found Jeffrey and his party already arrived. I say his 'party,' for although Horner only was with him, there were, as we afterwards found, two or three of his attached friends (and no man, I believe, could ever boast of a greater number) who, in their anxiety for his safety, had accompanied him and were hovering about the spot. And then was it that, for the first time, my excellent friend Jeffrey and I met face to face. He was standing with the bag, which contained the pistols, in his hand, while Horner was looking anxiously around. It was agreed that the spot where we found them, which was screened on one side by large trees, would be as good for our purpose as any we could select; and Horner, after expressing some anxiety respecting some men whom he had seen suspiciously hovering about, but who now appeared to have departed, retired with Hume behind the trees, for the purpose of loading the pistols, leaving Jeffrey and myself together. All this had occupied but very a few minutes. We, of course had bowed to each other at meeting; but the first words I recollect to have passed between us was Jeffrey's saying, on our being left together, 'What a beautiful morning it is!'—Yes, I answered with a slight smile, 'a morning made for better purposes;' to which his only response was a sort of assenting sigh. As our assistants were not, any more than ourselves, very expert at warlike matters, they were rather slow in their proceedings; and as Jeffrey and I walked up and down together, we came once in sight of their operations: upon which I related to him, as rather *à propos* to the purpose, that Billy Egan, the Irish barometer, once said, when, as he was sauntering about in like manner while the pistols were loading, his antagonist, a fiery little fellow, called out to him angrily to keep his ground. 'Don't make yourself uneasy, my dear fellow,' said Egan, 'sure, isn't it had enough to take the dose, without being by at the mixing up?' Jeffrey had scarcely time to smile at this story, when our two friends, issuing from behind the trees, placed us at our respective posts (the dis-

tance, I suppose, having been previously measured by them), and put the pistols into our hands. They then retired to a little distance; the pistols were on both sides raised; and we waited but the signal to fire, when some police-officers, whose approach none of us had noticed, and who were within a second of being too late, rushed out from a hedge behind Jeffrey; and one of them, striking at Jeffrey's pistol with his staff, knocked it to some distance into the field, while another running over to me, took possession also of mine. We were then replaced in our respective carriages, and conveyed crest-fallen to Bow Street."

It is known to most readers, that Moore and Jeffrey afterwards became great friends;—but an offer of Jeffrey's made after Moore's Bermuda loss becomes generally public for the first time in the book before us.—

"To Thomas Moore.

"Jordan's, St. James's Street,
Tuesday, May 30, 1818.

"My dear Moore,—What I inclose has been justly owing you, I am ashamed to say, ever since you were so kind as to send me that account of M. de J.— I do not know how long ago; but I did not know your address, and I neglect everything. Will you let me hope for a contribution from you some day soon? I cannot from my heart resist adding another word. I have heard of your misfortunes, and of the noble way you bear them. It is very impertinent to say that I have 500*l.* entirely at your service, which you may repay when you please; and as much more, which I can advance upon any reasonable security of repayment in seven years? Perhaps it is very unpardonable in me to say this; but upon my honour I would not make you the offer, if I did not feel that I would accept it without scruple from you. At all events, pray don't be angry at me, and don't send me a letter beginning *Sir*. I shall ask your pardon with the truest submission if I have offended you; but I trust I have not, at all events; and however this end, no living soul shall ever know of my presumption but yourself. Believe me, with great respect and esteem, very faithfully yours,

F. JEFFREY."

A poet's correspondence with his publisher is generally more interesting and business-like than the rest of his letters. Here are some scraps. Moore is writing to Power of the Strand.—

"Longman has communicated to me through Perry his readiness to treat [for a poem of the size of *Rokeby*] on the basis of the three thousand guineas, but requests a perusal beforehand: this I have refused. I shall have no *o's*. Murray's two thousand without this distrustful stipulation, is better than the three with it. I mean in a day or two to turn Carpenter's stomach [Carpenter was his former publisher] by a communication of these proposals."

"To Messrs. Longman & Co.

"London, Dec. 17, 1814.

"Dear Sirs,—I have taken our conversation of yesterday into consideration, and the following are the terms which I propose: 'Upon my giving into your hands a poem of the length of *Rokeby*, I am to receive from you the sum of 3,000*l.* If you agree to this proposal, I am perfectly ready to close with you definitively, and have the honour to be, gentlemen, your very obliged and humble servant.

THOMAS MOORE.

"I beg to stipulate that the few songs which I may introduce in this work shall be considered as reserved for my own setting."

"Copy of Terms written to Mr. Moore.

"That upon your giving into our hands a poem of yours of the length of *Rokeby*, you shall receive from us the sum of 3,000*l.* We also agree to the stipulation, that the few songs which you may introduce into the work shall be considered as reserved for your own setting."

"To Mr. Longman.

"Mayfield Cottage, April 25, 1815.

"My dear Sir,—I hope to see you in town the beginning of next week. I had copied out fairly about 4,000 lines of my work, for the purpose of submitting them to your perusal, as I promised; but, upon further consideration, I have changed my intention: for it has occurred to me that if you should happen not to be quite as much pleased with what

I have done as I could wish, it might have the effect of disheartening me for the execution of the remaining and most interesting part, so I shall take the liberty of withholding it from your perusal till it is finished; and then, I repeat, it shall be perfectly in your power to cancel our agreement, if the merits of the work should not meet your expectation. It will consist altogether of at least 6,000 lines, and as into every one of these I am throwing as much mind and polish as I am master of, the task is no trifling one. I mean, with your permission, to say in town that the work is finished; and merely withheld from publication on account of the lateness of the season; this I wish to do, in order to get rid of all the teasing wonderment of the literary quidnuncs at my being so long about it, &c.; and as the fiction is merely a poetic licence, you will perhaps let it pass current for me; indeed, in one sense it is nearly true, as I have written almost the full quantity of verses I originally intended. I shall call upon you on Monday or Tuesday, and hope to find you and your friends in perfect health. Ever yours, my dear Sir, very truly,

THOMAS MOORE."

—The subject of Lalla Rookh was suggested to Moore, he himself tells us, by Mr. Rogers.

The poet's Bermuda loss is thus described by himself in a letter to his kind friend Lady Donegal.—

"Within these twenty-four hours I have come to the knowledge of a circumstance which may very possibly throw me into a prison for life. You know I have had a deputy at Bermuda; he is nephew to very rich and respectable merchants (now my only hope), the Sheddons of Bedford Square. I had every reason to suspect his playing me false with respect to my share of the profits during the American war, and I had written so often in vain to demand his accounts for the last year of the war, that I at last gave up the matter as hopeless. I had forgot both him and the office, when yesterday I was roused into most disagreeable remembrance of them by a monition from Doctors' Commons, calling upon me to appear there within fifteen days, in consequence of my deputy having refused to produce the proceeds of a sale of ship and cargo, which had been deposited in his hands during an appeal to the Court at home. I suppose the sum was considerable, and the fellow has absconded with it. I have no security for him, as the place was so mere a trifle at the time I appointed him, that no one would have thought it worth either asking or giving security; and, at present, I see no chance for my escape but in the forthcomingness of his uncle Sheddons, who, as having recommended him to me, is bound, I think (at least in honour), to be answerable for the defalcation. If he (which is highly probable) refuses, I suppose I have nothing for it but a prison; and all I shall ask of your friend Sir William Scott is, that he will either make interest for the Rules for me, or at least let me have two rooms in whatever dungeon is to receive me."

Moore moved much in society,—and at one period of his life might have been described in his own words to Lady Donegal—"You are the very centre of chit-chat, having the first bloom and blossom of every good story that is going." His Diary, to which we now turn, is therefore full of interest. The entries are to the point, brief and epigrammatic—and what he has to say is skillfully varied by allusions to books as well as to men. "I wish," he says, after reading Holcroft's charming autobiography, "that every literary man would write his own memoirs:"—let us add, would that every literary man would leave us a diary as good as Moore's.—We string together a few extracts taken at random.—

"Aug. 20th, 1818. Some tolerable stories told: mistakes in acts of Parliament;—the new goal to be built from the materials of the old one, and the prisoners to remain in the latter till the former was ready"—a sentence of transportation of seven years, 'half to go to the king, and the other half to the informer'; it had been, of course, formerly a pecuniary punishment, and, upon its being altered, they overlooked the addition."

"Aug. 21st, 1818.—Dined with Dr. Parr: himself, his wife, and a friend he called 'Jack,' a clergyman

of 1,000*l.* a year, who lives in his neighbourhood, very much devoted to him, and ready at a call to come and write letters for him, &c. &c.; his own hand being quite illegible (see what he says of it in preface to 'Fox's Characters'). He was very cordial and animated; hob-nobbed with me across the table continually; told me he had written whole sheets of Greek verses against Big Ben (the Regent); showed them to me: the name he designated him by, I saw, was Φυσικων, inflated or puffy. Told me they were full of wit, which I took his word for, as they seemed rather puzzling Greek. Talked a good deal of Halhed, Sheridan's friend, and mentioned a curious interview which took place between them about the time of Hastings' business, by his (Parr's) intervention, in consequence of an attack made by Major Scott upon Fox in the House, charging him with having set on foot a negotiation with Mr. Hastings some years before. Fox, who knew nothing of the matter, had nothing to say in reply. Scott was present at this interview procured by Parr, and it appeared that the negotiation had been set on foot without the knowledge of Fox, and that Sheridan was the chief agent in it. An explanation was accordingly made next night in the House by Scott. Parr's account of the abuse he poured out upon Scott at that interview—'Hot scalding abuse; it was downright lava, sir.' Spoke of the poem of Fracastorius as very nearly equal to Virgil."

"Aug. 22nd, 1818.—A gentleman told a punning epigram of Jekyl's upon an old lady being brought forward as a witness to prove a tender made:

Garrow, forbear! that tough old jade
Can never prove a tender maid."

"Aug. 29th, 1818.—A good story in Mrs. Crouch's 'Memoirs' of Stephen Kemble, who, sleeping at an inn in a country town, was waked about daybreak by a strange figure, a dwarf, standing by his bed in extraordinary attire. Kemble raised himself up in the bed, and questioned the figure, which said, 'I am a dwarf, as you perceive; I am come to exhibit at the fair to-morrow, and I have mistaken the bedchamber: I suppose you are a giant come for the same purpose.'"

"Sept. 1st, 1818.—Interrupted by Bowles, who never comes amiss; the mixture of talent and simplicity in him delightful. His parsonage-house at Breamhill is beautifully situated; but he has a good deal frittered away its beauty with grottoes, hermitages, and Shenstonian inscriptions: when company is coming he cries, 'Here, John, run with the crucifix and missal to the hermitage, and set the fountain going.' His sheep bells are tuned in thirds and fifths; but he is an excellent fellow notwithstanding; and, if the waters of his inspiration be not those of Helicon, they are at least very sweet waters, and to my taste pleasanter than some that are more strongly impregnated."

"Sept. 6th, 1818.—What an admirable epigram is that—

If on penitence bent, you wish to keep Lent,
Just go to the Foundling, and hear Dr. Dent,
And I'll be damn'd for you, if you don't repent."

"Sept. 13th, 1818.—Met Scully at breakfast at the George, and set off with him walking for Hornsey, in order to visit the grave of my poor Barbara, and report to Bessy [his wife] whether it was kept as neat and sacred as she could wish. Felt it less this time than I did some months since, when I went to the church-yard alone and had nothing to divert me from the melancholy train of thinking it led to. That space which is left upon the stone for other names is a frightful blank."

To this Diary we shall return for further pickings:—but we cannot close for the present these entertaining and instructive volumes without a suggestion, that the value of the future ones would be much increased were the letters varied by the names of some of his other correspondents—such as Mr. Carpenter, of Bond Street, Mr. Murray, of Albemarle Street, Mr. Rogers the poet, and Mr. Bowles the poet. Some explanatory notes are also due to the general reader,—who is not necessarily "well up" in the minor names of note during the early part of the present century:—and some care is particularly needful that names of persons and

places shall be properly spelt,—which is far from being the case in these first two volumes.

CHRISTMAS BOOKS.

Poetry of the Year. Passages from the Poets descriptive of the Seasons. With Twenty-two Coloured Illustrations, from Drawings by eminent Artists. Bell.

THIS, if it so please projectors and public, may be merely the first volume of a long series of year-books. The editor, who has consulted the poets on this occasion, has moved almost exclusively in the home-circle and confined himself to British scenes and sentiments alone—and in the former to subjects rural and pastoral. The dales and mountains of the North—the coast scenery and mining folk of the Far West—the cathedral close with its chimes and choristers—all remain for another volume;—even supposing the work should not be permitted to include the Laplander on his sledge, the Italian vintager on his teeming wain, the Tyrolean peasant driving her goats home over the bridge in the twilight. Trying the volume before us by its own pretensions, it may be pronounced as excellent on the whole,—a welcome specimen of the progress made in coloured book-illustration, and a tasteful evidence of what our English designers can do in illustration of Thomson, Bloomfield, Cowper, Clare, Hemans, Tennyson, and other of our poets. The landscapes have offered the greatest difficulty in transcript,—though Mr. Weir's group of 'Cattle in Summer' (p. 41), Mr. Cox's 'Young Anglers' (p. 55), and Mr. Duncan's 'Autumn Evening' (p. 63) have almost the freedom of original drawings. Some of the figure designs are very clever. Mr. Hemsley's peasant boys rival Mr. Hunt's,—nay, have perhaps even more spirit of the two, simply because their artist is fresher in the field, and could not, as yet, repeat himself if he would. Great praise, too—the praise due to unaffected grace and deep sentiment—must be given to Miss Lucette E. Barker, who is rapidly rising into notice as one of the most poetical among our female artists. Her group of 'Children in Spring,' which opens the volume, is charming. Her sleeping *Olivia* under the Talking Oak is elegant, though the tree is not precisely Tennyson's tree,

hidden to the knees in fern.

Her composition of two sisters, to illustrate the favourite song in 'The Princess,'

Tears, idle tears,

is mournfully in harmony with the lines of the melancholy lay. Enough has been said to justify our expectation of future volumes of this gift-book with more than usual interest,—and to recommend the present, as one which the proudest collection of illustrated works need not be too proud to include.

The Poets of the Woods: Twelve Pictures of English Song Birds, &c. From Drawings by Joseph Wolf. With Ornamental Borders and Poetical Descriptions from the best Authors. Bosworth.

THE illustrations in this volume are among the best specimens of printing in colours which have been produced; and the selected poetry, set off by the clearest of type on the most creamy of paper, includes some of our popular apostrophes to and reveries about "the warblers of the grove." Mr. Wolf, too, has done his best on behalf of nightingale, robin, chaffinch, skylark, bullfinch, thrush, linnet, blackbird, goldfinch, cuckoo, wood-pigeon, and turtle-dove,—but Mr. Wolf's best is in some cases too good. His laudable desire to portray his subject in the act of singing has more than once produced an odd result; giving an air of defiance and fierceness to the little creature drawn, at variance with the meek and thoughtful

verses printed as "a gloss" to the drawing. The chaffinch, we fear, will break a blood-vessel:—the skylark, in place of going up among the clouds, runs some danger of going off in a fit.—This is the only drawback to a volume gracefully planned and tastefully executed.

A Holiday Book for Christmas and the New Year: embracing Legends, Tales, Poetry, Music, Sketches of Manners and Customs, Games and Sports, &c. Ingram, Cooke & Co.

IT is fairly admitted in the preface to this magnificent volume that much of the matter which it contains in picturesque and goodly abundance, has appeared formerly in the columns of the *Illustrated London News*. Some additions, it is added, have been made to the letter-press and to the illustrations; but since we are unable to point out which among the contents are old and which new, it will be the wisest course to abstain from extract. Some of the woodcuts are capital,—especially those from the designs of Mr. Birket Foster, who appears to understand designing for wood better than most of his contemporaries. Without exactly reaching in his compositions and vignettes the poetical humour of our rural Hogarth—for such may Bewick be called,—he shows a quiet truth of observation and a simple grace in selection that often remind us of the Newcastle wood-cutter. Very curious in another style—more curious than edifying—are the huge affectations of Mr. Kenay Meadows,—who of late has misused his brilliant and florid fancy. It might do him good to hear a party of German lovers of art discoursing in amazement over the flagrant allegorical compositions here signed with his name. But we must not further digress into minute criticism:—our purpose being merely to recommend this well-stocked and various table-book as one of the best gifts, after its kind, which can be laid on the Christmas table.

Another book of the season—though it be a book of all seasons likewise—is, a luxurious edition of Scott's *Lady of the Lake*, with all his *Introductions, various Readings, and the Editor's Notes: illustrated by numerous Engravings on Wood, from Drawings by Birket Foster and John Gilbert*, and published by the Messrs. Black, of Edinburgh.—We have just spoken of Mr. Birket Foster,—therefore, need only add, that his share in this volume gives us no reason to unsay, or to qualify, our commendation. Mr. Gilbert's vignettes, too, are excellent:—but has he not an ideal rather above the average stature of humanity? He need only look at the compositions of Cosimo Roselli to be reminded of the extreme to which a tall mannerism can carry a graceful and accomplished artist,—and has too much command of the pencil, and too much versatility of power, not to be well worth warning before remonstrance shall be too late. If the vignettes in which *The Lady of the Lake* herself figures be the least effective ones of the series, the fault lies not with Mr. Gilbert so much as with the great minstrel himself,—who fashioned for his poem a mere princess of romance, and not one of those "beings of the mind" that animate his novels with their immortality.—In every respect this edition of his most popular Scottish metrical tale is worthy and carefully presented.

Diary and Correspondence of John Evelyn, F.R.S., Author of the 'Sylva.' To which is subjoined the *Private Correspondence between King Charles I. and Sir Edward Nicholas, &c.* A new edition, corrected, revised, and enlarged. 4 vols. Colburn & Co.

A revised edition of 'Evelyn' was needed;—and here we have, uniform in price and appearance with 'Pepys,' what appears to us, with

some few exceptions, a carefully edited reprint of a book that will continue to be a favourite with nearly all classes of readers. The editor (his name is not given) has properly had recourse to the original MS. of the Memoirs; and has thus been enabled to rectify some of the blunders of its former editor, Mr. Bray,—and better still, to restore in the earlier portions certain omissions made by Mr. Bray with a caprice that is to us unaccountable. Nor has his duty been confined to these labours alone:—he has thrown much of Mr. Bray overboard,—supplied some useful notes of his own,—and printed his author in the settled orthography of the present day, not in the spelling of the original—a kind of unsettled orthography of Evelyn's own, serving no good purpose to the reader. The Memoirs fill two volumes, and the Correspondence and Index two more. The Index—and we speak from experience—is unusually well done.

Evelyn would appear to have possessed more real happiness than his friend Cowley considered should fall to the share of man. But Cowley had few wants,—summing up, as he did, all his necessities in a large garden, plenty of books, and a few friends. These Evelyn had to the full, and for a long life. But he had still more. He was born an Englishman, and to a fair estate. He received the best education that England could then give; and had the taste to cherish a love for rural and forest nature—and to vary his occupations by the study of the best accessible productions in literature and in art. When still young he had the means of seeing with attention both France and Italy, and of returning to England bettered by what he had seen:—then, indeed, an unusual circumstance,—for Lord Burleigh was accustomed to say—and the saying was long remembered—that in his experience he had never known either horse or man to return improved by travel. A wise marriage added to the many comforts of Evelyn's home; and though he suffered as others suffered during the usurpation of Cromwell, he lived to witness the Restoration, and to sit once more under the spreading shade of his ancestral trees. Children grew around him,—and friends whose names yet live in history, literature, science, and art, were proud of his friendship. The great Lord Clarendon was his friend,—Jeremy Taylor shared his unostentatious bounty when in need of assistance,—Cowley dedicated to him one of his most delightful essays, 'The Garden,'—and Boyle and Newton, Nanteuil, Kneller, Wren, and Grinling Gibbons, one and all, were proud of calling him friend.—He was welcome everywhere. Charles and his brother were fond of talking to him on matters of science and art,—he was therefore often at Whitehall;—and Mr. Pepys evinced his admiration of his "honoured Mr. Evelyn" by requesting him to sit to Kneller for that portrait which still preserves to us the manly look of an educated English gentleman of the time of the Stuarts.

When noticing the recent edition of 'Pepys,' we had occasion to direct attention to the marked difference that exists between the Diary of Pepys and the Diary or Memoirs of Evelyn. The short-hand entries of Pepys were made from day to day; each day contains the entry of the events of that day; or when it does contain anything more, which it very rarely does, the allusions or references are retrospective, and not prospective. With Evelyn it is different. His Diary, or 'Kalendarium,' as he himself called it, is an after-compilation, made late in life from rough notes and pocket almanacs, and often containing allusions to events many years before the events occurred. The true title of his Kalendarium would be 'Annals,' not 'Diary;' for there is nothing in the name

of Annals to necessitate a rigid adherence to time and circumstances,—whereas in a Diary every reader expects that the entries of the day will be confined to the day. This and more is not ill expressed by the present editor.—

"The Diary of Evelyn does not in all respects strictly fulfil what the term implies. Information is continually found in it (introduced by such expressions as 'afterwards,' 'since,' 'now') which it could not have contained if written from day to day. Mistakes are also made which the writer must have escaped if the record had always been entered on the day and in the place to which it refers. In the Additional Notes appended to the present edition particular mention is made of some few of these; and as a slight, but perfectly satisfactory, evidence that the form in which we have received the work is not that in which it was originally written, it may be worth adding, in this place, that the notice of Jerusalem Church (Vol. I. p. 32), slipped by accident into the entries which refer to Antwerp, belongs to those of Bruges, where the church, so called from its containing a fac-simile of the Holy Sepulchre, is still shown, and the legend told of the citizen whose journeys to the Holy Land enabled him to complete it. The truth appears to be, that Evelyn's Diary, as found among the papers at Wotton, had been copied by the writer from memoranda made at the time of the occurrences noted on it, and had received occasional alterations and additions in the course of transcription. Evelyn has himself told us in what way the book originated. 'In imitation of what I had seen my father do,' he remarks when speaking of himself in his twelfth year, 'I began to observe matters more punctually, which I did use to set down in a blank almanack.' If we suppose the matters thus observed to have been gradually transferred by Evelyn from the blank almanacks to the quarto volume in which they were found, and from which the volumes before the reader are printed, the circumstance will explain discrepancies otherwise not easily reconciled, and will account for differing descriptions of the same objects and occurrences which have occasionally been found in the manuscript thus compiled. The quarto, still at Wotton, consists of seven hundred pages written clearly by Evelyn in a very small close hand, and containing the continuous records of fifty-six years."

Perhaps the two most remarkable instances in the Diary of such entries occur in the cases of Clarendon's flight and Blood's stealing the crown. Our readers will doubtless like to see both. Here is the entry about Clarendon:—

"1667, Dec. 9. To visit the late Lord Chancellor. I found him in his garden at his new built palace, sitting in his gout-wheel chair, and seeing the gates setting up towards the north and the fields. He looked and spake disconsolately. After some while deploring his condition to me, I took my leave. Next morning I heard he was gone."

Now, the fact is, as the editor observes in his "Additional Notes," that Clarendon fled on Saturday the 29th of November,—and that his letter resigning the Chancellorship of the University of Oxford is dated from Calais on the 7th of December. Evelyn could not, therefore, possibly have seen the noble historian at Clarendon House on the 9th of December.—The Blood entry is still more curious and contradictory:—

"10 May, 1671. Dined at Mr. Treasurer's in company with Monsieur de Grammont and several French noblemen, and one Blood, that impudent bold fellow who had not long before attempted to steal the imperial crown itself out of the Tower..... How he came to be pardoned.".....

If Evelyn's entry is correct he dined with Blood at the Lord Treasurer's the day after Blood stole the crown. Nay, it is clear that if his entry had been made at the time, which the record of the subsequent pardon shows it was not, its writer could hardly have helped referring to a circumstance of so unusual a character as his meeting the thief that stole the king's crown at the dinner-table of the king's Lord Treasurer the day after the daring piece of villany had been committed. But Evelyn was an old man

when he compiled his 'Kalendarium,' or 'Memoirs,' from the brief, and often loose, notes written at the time in his blank-leaved almanacs. We are, therefore, when he differs from Pepys and received history in the matter of chronology, not to consider his testimony of sufficient importance to outweigh evidence differing from his own.

There is some new matter in these volumes meriting quotation. Here, for instance, is a brief complimentary note from Margaret Lucas, Duchess of Newcastle, wife of the poetic Earl, Marquis, and Duke, who lived to patronize two generations of poets.

"Margaret, Duchess of Newcastle, to John Evelyn.

"Welbeck, February, 1670.

"Honourable Sir,—I have by your bounty received a book, named a Discourse of Forest Trees; you have planted a forest full of delight and profit, and though it is large through number and variety, yet you have enclosed it with elegance and eloquence, all which proves you more proper to be the head than a member of the Royal Society. The truth is, you are a person of singular virtues, for which all ought, as I do, admire you; and am your humble servant,

MARGARET NEWCASTLE.

"My humble service, I pray, to your lady."

Mr. Evelyn was accustomed to laugh at her Grace; and has thus cleverly described "Madge of Newcastle," as Charles Lamb delighted to call her.—

"To Mr. Bohun.

"Sir,—I am concerned you should be absent when you might confirm the suffrages of your fellow collegiots, and see the mistress both Universities court; a person who has not her equal possibly in the world, so extraordinary a woman she is in all things. I acknowledge, though I remember her some years since and have not been a stranger to her fame, I was surprised to find so much extravagance and vanity in any person not confined within four walls. Her habit particular, fantastical, not unbecoming a good shape, which she may truly boast of. Her face discovers the facility of the sex, in being yet persuaded it deserves the esteem years forbid, by the infinite care she takes to place her curls and patches. Her mien surpasses the imagination of poets, or the descriptions of a romance heroine's greatness; her gracious bows, seasonable nods, courteous stretching out of her hands, twinkling of her eyes, and various gestures of approbation, show what may be expected from her discourse, which is as airy, empty, whimsical and rambling as her books, aiming at science, difficulties, high notions, terminating commonly in nonsense, oaths, and obscenity. Her way of address to people, more than necessarily submissive; a certain general form to all, obliging, by repeating affected, generous, kind expressions; endeavouring to show humility by calling back things past, still to improve her present greatness and favour to her friends. I found Doctor Charlton with her, complimenting her wit and learning in a high manner; which she took to be so much her due that she swore if the schools did not banish Aristotle and read Margaret, Duchess of Newcastle, they did her wrong, and deserved to be utterly abolished. My part was not yet to speak, but admire; especially hearing her go on magnifying her own generous actions, stately buildings, noble fortune, her lord's prodigious losses in the war, his power, valour, wit, learning, and industry,—what did she not mention to his or her own advantage? Sometimes, to give her breath, came in a fresh admirer; then she took occasion to justify her faith, to give an account of her religion, as new and unintelligible as her philosophy, to cite her own pieces line and page in such a book, and to tell the adventures of some of her nymphs. At last I grew weary and concluded that the creature called a chimer, which I had heard speak of, was now to be seen, and that it was time to retire for fear of infection; yet I hope, as she is an original, she may never have a copy. Never did I see a woman so full of herself, so amazingly vain and ambitious. What contrary miracles does this age produce. This lady and Mrs. Philips! The one transported with the shadow of reason, the other possessed of the substance

and insensible of her treasure; and yet men who are esteemed wise and learned, not only put them in equal balance, but suffer the greatness of the one to weigh down the certain real worth of the other. This is all I can requite your rare verses with; which as much surpass the merit of the person you endeavour to represent, as I can assure you this description falls short of the lady I would make you acquainted with: but she is not of mortal race, and therefore cannot be defined.

M. E."

"Madge," indeed, could boast of a good figure, — and Lely has preserved that figure to us in a fine full-length portrait of her Grace, now at Wentworth Castle in Yorkshire.

Such of our readers as love gardening — and who does not in some way or another? — will be delighted with a letter about tulips, written by a lady who was "doing" a little bit of money business with Evelyn, on her own account. —

"Mrs. Owen to John Evelyn.

Eltham, June 26, 1680.

"Honoured Sir, — I am heartily sorry that I forced you to buy tulips for your fine garden. I must confess your guineas look more glorious than now these tulips do; but, when they come to blow, I hope you will be better pleased than now you are. I have sent you some of my ordinary sort, and, sir, when mine are blown, if you please to come and see them, Mr. Evelyn shall buy no more, but have what he pleases for nothing. I am so well pleased with those that I have, that I shall neither buy more, nor part with any, unless it be to yourself. I cannot, sir, send my husband's service to you, because I do not acquaint him with my trading for tulips. Sir John Shaw I cannot yet speak with (being taken up so much with visitors), as to know his mind about a gardener. Sir, I now beg your pardon for my rude lines, and desire you to assure yourself, that my husband and I, upon any occasion, shall be always ready either to ride or go to serve you or yours. Thus having no more, but desiring to have my service to yourself, your lady, and Sir Richard Browne, and your beloved progeny, I shall take leave, and subscribe myself,

"Your most humble servant, to command,

"AMY OWEN."

"John Evelyn to Mrs. Owen.

June 26, 1680.

"Mon Amy (that is, My Friend). — I am not so well pleased with Mrs. Owen's letter as with her tulips, because I am assured there must needs be some mistake, and that my gardener (who, perhaps, does not care that I should purchase anything but through his hands and in the common manner), as was to tell you that I would come myself and make friends with you, did leave out that. Can you ever imagine that I looked on your kindness as an imposing on me? Sure, you know me better than to think so; and that when I told you flowers of less value would better become my poor garden, it was neither to save my money nor reproach my merchandise. But I assure you I not only thank you for [them], but shall condemn you for a very unwise woman if you should forbear to continue a traffic which is so innocent, so laudable, and so frequent even among very great persons. You and I, therefore, must come to a better understanding upon this chapter. In the meantime I had a good mind to have sent you your last present back again, till all this had been cleared; for I do not love to be overcome in point of generosity, though I see that for this present I must be. You seemed to think I complained I had not full measure, and think now to make it up by overwhelming me with your kindness. This is a revenge that I cannot long endure, as you shall be sure to find, the first opportunity I can lay hold on. In the meantime I thank you most heartily for all your good intentions, and the kind offices which both you and the Doctor have ever been ready to do me. Sir Jo. Shaw did us the honour of a visit on Thursday last, when it was not my hap to be at home, for which I was very sorry. I met him since casually in London, and kissed him there unfeignedly. I chided myself that I was not there to receive him. Two of our coach-horses are still so lame, that we have not been able to stir out this fortnight; but so soon as they are in very tolerable condition, my wife and I will not fail of kissing

your hands, and repaying this civility to Sir John; and so with our best respects to you and your Doctor, We remain, &c."

We cannot part, even for a brief time, with these volumes without pointing out an error into which the editor would appear to have fallen. Lord Clarendon is not, we fancy, known to have written any part of his 'History' at Swallowfield in Berkshire. It was chiefly if not entirely written abroad, — first in exile, and afterwards in banishment. Again, we are not sure from what here appears that the editor is aware of the fact, that Mr. Pepys's books were some few years back, with the consent of Dr. Wordsworth, the then Master of Trinity, removed into a new room in the Master's Lodge at Magdalen. It would have been as well when the removal took place if other arrangements could have been entered into with the Master of Trinity so that the treasures of the Pepysian Library might have become more accessible to students than with Mr. Pepys's hard rules they now are or perhaps are ever likely to be.

ALMANACS FOR 1853.

THE *British* still retains its place as foremost among almanacs. With the *Companion* conveniently bound up in the same volume, it is not a mere skeleton of names, dates, and forms for the year that is coming, but also an able summary of the progress of public business in the year that is fast ebbing out. Its first section — the almanac proper — contains the calendar, and all other usual and useful information expected in such works. The other section has valuable papers "On the Difficulty of a correct Description of Books," on "Gold Discoveries and their Results," on "Electric Telegraphs," on "The Cost of War," on "Continental and American Railways," a chronological list of events in the career of Wellington, together with abstracts of parliamentary papers, chronicles of the Session, a review of public improvements, and other interesting articles. The paper entitled "Cost of War" consists of a table made up from official returns of the number of English men and officers killed and wounded in every action, naval and military, between the opening of the revolutionary wars in 1793 and the close in 1815: — a very valuable table for the public writer to consult. The first feeling, as the eye runs down these melancholy columns of figures — where each digit may stand as the index of a far-reaching and wide-spreading sorrow behind — is, that of shame and sorrow, that, in our age of the world, statesmen should still be allowed to play at the senseless and sanguinary game of war. But when the whole series are summed up, it is some relief, nationally speaking, to find that popular belief has gone far beyond the actual facts as to the quantity of English blood poured out in those destructive wars. Leaving out of question the Europeans serving in the regiments of the East India Company, it seems that in all those wars, we lost in killed 19,796, and that our wounded amounted to about 80,000 men and officers: — many of whom, however, no doubt, died, after a longer interval, of their wounds. When we remember, that Europe counted the loss in its male population by millions — that in those twenty-two years France alone was drained of two millions of conscripts, — such a table seems almost incredible. Napoleon often lost as many men in a single battle. At Trafalgar, where we swept away the navy of France, we lost only 449 men and officers; — and at Waterloo itself these returns show a loss of no more than 1,771 English lives, though, as is well known, the whole brunt of the battle fell on the English regiments. Compare this with the other side! In the midst of all the atrocities of war, it is

some little satisfaction for rational men to know that the English system — if less brilliant and imposing than that of some other countries — is that which inclines to the least possible sacrifice of life.

The article on 'A Correct Description of Books' is written by Prof. De Morgan: — and has for its object, to show that the making a good catalogue for the British Museum is not so easy as some persons imagine. The article is interesting from its examples, — but the argument is inconclusive. It gives, however, a useful hint to authors and publishers. —

"When the book is published in the last month of the year, so that the right date will soon make it appear a year old, the next date is frequently used. Authors should look to this practice, by which their priority may be seriously compromised. Fifty years hence, a discovery, or other matter of merit, under the date 1851, will certainly be held to have preceded the same under the date 1852. But if a publication made in September 1851, be dated 1852, there is time enough for another to republish it under the date 1851, and thus, with or without intention, to secure it in future history. From the preface of the Latin edition of Wallis's *Algebra*, it appears that this practice of advancing title-pages was common in the year 1685. The truth is, that the year alone is not now definite enough; every title-page should bear the month of publication, as well as the year. It would also be of much advantage, if there were an understood place, as at the end of the preface, where the author should mark the last date at which any matter was added to the work, not including the verbal alterations which take place in correcting the press."

That an ignorant index-maker may produce confusion in a public library, no one need doubt. Mr. De Morgan says: —

"There is a loose system of description, under which any prominent proper name is taken for that of the author. If the modesty of a commentator should lead him to print his own name in smaller capitals than that of his original, it is very possible that his comment may be entered as the original work. If a friend or patron should contribute a preface, he will perhaps get credit for the whole; thus, Billingsley's 'English Euclid' has been entered under the works of John Dee, who wrote the introduction. The inventor of logarithms has before now figured as the author of the *Bloody Almanac*, which to an unattentive title reader is 'by the noble Napier.' The reason is that John Booker, the real author, announces his work to contain an 'Abstract of the prophecies . . . by the noble Napier.' The Latin forms of names do their part: we remember to have noted some confusion between the contemporaries, Francis Patrizi and Francis Barozzi, arising out of their descriptions as *Franciscus Patricius* and *Franciscus Barocius Patricius Venetus*. Must a librarian set down J. Raphson, F.R.S., the author of a mathematical dictionary in 1702, as a different person from J. Raphson, F.R.S., who wrote at least four other works of a contemporary date? He will be wrong if he do; but nothing except an examination of the lists of the Royal Society will enable him to be certain."

Mr. De Morgan adopts and enforces our suggestion as to the policy of dividing the readers and the students — or, as he chooses to call them, the reader and the investigator. — In the following there is a suggestion or two worth bearing in mind by translators and others. —

"The 'Bibliotheca Philosophica Struviana . . . Gottingen, 1740, 2 vols. 8vo., by L. M. Kahle, is a professedly bibliographical work; and dates from about the time when Newton's system began to find general favour on the Continent. After describing Motte's English version (1730) of the *Principia*, Kahle adds that one instance will be quite enough to show the bad faith of the version. He then quotes the celebrated scholium in which Newton admits the claim of Leibnitz, and quotes Motte's translation, which is of course of a very different purport; adding that the English translator, in order to deprive Leibnitz of honour, has been impudent enough (*et usque procedit impudente*) to alter Newton's words. Had the bibliographer remembered, or taken care to

ascertain, that Newton himself published three editions, he would have found that Motte was correctly translating from the third of them, and that the substitution was made by Newton himself. At the same time, Kahle's blunder may serve to warn translators that they ought to be very precise in stating the editions on which their versions are made, and the most important, at least, of the variations: together with a sufficient description of the previous editions. And further, foreigners should take notice that English writers are well able to pay in kind any confusion made among the writings of Newton. In proof of this, we have, since the preceding sentences were written, fallen in with a recent work in which Kahle is placed under suspicion of having, under the name of *Kayle*, answered Voltaire by plagiarizing an answer written by Kahle seventeen years before Voltaire wrote. If we ourselves should have fallen into any mistakes, they will serve our purpose, as helping to prove the truth of our title. They will do us a service of the same kind which a lapse of memory of Mr. Macaulay's does for him. In his review (which like the work itself, is much too short) of the *Pilgrim's Progress*, speaking of the tediousness of the *Fairy Queen*, he observes that 'very few and very weary are those who are in at the death of the *Blatant Beast*.' The reviewer himself, no doubt one of the few, was also one of the weary; for the *blatant beast* is not killed, and the very last verse extant of the poem shows us that Spenser kept him alive for good reasons of his own."

To pass on,—*Diétrichsen and Hannay's Royal Almanack*, with its valuable tables excellently arranged for reference, appears for its sixteenth year.—The various editions of *Letts's Diaries and Almanacks* are before us, with the old useful features.—The *Bolton Almanack and Year Book of Local and General Information* contains, besides the usual information in such a work, a good paper on the existing state of the public library question. The writer, as he fully acknowledges, is indebted for his general facts to the *Athenæum*,—but he supplies from local sources a fair account of the present means and projects in this matter of the towns contiguous to Bolton—Manchester, Liverpool, Bury, Warrington, and Preston, in all of which towns there is more or less of free literary provision for the masses.—*Oliver and Boyd's Threepenny Almanac and Daily Remembrancer* appears with all its well-known features:—and we must say the same of *Rees's Improved Diary and Almanac*.—The *Manchester Examiner and Times Almanac* appears, as usual with this issue, on a broad sheet adapted for the counting-house. It contains a great mass of tabular matter and lists of persons, indispensable to every one having private or public business in Manchester. The historical part—the notable events, and so forth, assigned to particular dates—is not so carefully compiled as the other portions of the almanac.—To these announcements we may add, that Mr. Sampson Low has published a broad-sheet containing a classified list of the members of our new House of Commons,—the whole being arranged so as to exhibit at one glance the strength of each of the several interests—the Conservative, the Whig, the Radical Reform, the Irish party—the Episcopalian, the Protestant Dissent, the Roman Catholic. This is a very useful list for the public writer to keep at hand.

Lives of the Brothers Humboldt, Alexander and William. Translated and arranged from the German of Klencke and Schlesier, by Juliette Baer. Ingram, Cooke & Co.

The names that grace this volume entitle it to notice,—but it cannot be said to satisfy the expectations which those names will raise. It contains two separate biographies: the first, a translation of Klencke's 'Memorial' of Alexander; the second, an abbreviation of Schlesier's 'Reminiscences' of William von Humboldt. The

translation is done in a manner which has too often of late called for censure in regard to works borrowed from the German,—by turning the original pretty nearly word for word, just as the sentences stand, into something which is neither English nor High Dutch. This practice is becoming so rife among the awkward hands now busied in such operations, that it deserves more than a passing remark;—if not for the sake of the foreign works thus ill introduced, yet certainly on behalf of our mother-tongue,—the purity of which runs some risk of being spoiled by infusions of a barbarous style through so many openings. The business is now chiefly engrossed by apprentices of both sexes,—who can barely read the foreign language and have not learned to write their own. The result is, a series of translations, including some books of merit, which do no justice to the German, and can only tend to corrupt our English. It is due to the literature of both languages, but especially to our own, to protest against a licence injurious to both, that just now finds an unlucky encouragement in the demand for cheap publications,—which chiefly, though not exclusively, deal in this rude manufacture.

To the faults of style common to such journey-work, the book now before us adds the defect of misprints in the names of persons and places throughout the volume. The corrector of the press—apparently a stranger to the ground—has also been so careless as to admit errata which local knowledge was not needed to avoid. Besides such misreadings as *Togulitz* for *Töplitz*—*Tranzenien* for *Tauenzien*—*Entin* for *Eutin*—*Lissabon* for *Lisbon*—*Eracheimmy* for *Ercheimung*,—which ignorance of German and Germany might cause,—there are variations which attention to the letter-press itself would have prevented. Thus, a name is *Von Beyme* on one page, *Begme* on another; *Boyen* and *Bogen* appear alternately; and *William von Humboldt's estate of Ottmachau* occurs as *Otmachan*, *Ostmachan*, and *Ohtmachan*, in so many different places. As the interpretation itself is often at fault when local descriptions occur, being also apt to miss the meaning whenever it takes an idiomatic form, the result, on the whole, is a text which but ill represents the original memoirs.

These, again, are neither of them very choice specimens of this kind of writing. Of the two, Schlesier's is the more pleasing; but this mainly from the circumstance that in the life of the elder Von Humboldt a striking character is seen expanding itself in opposite directions through various important stages,—alike conspicuous in public life, in letters, and in philosophy. Alexander's career, on the contrary, singly devoted to science, illustrious as it is in that respect, offers little else to general biography. The substance of Klencke's memoir is a syllabus of his pursuits in that department, interspersed with outlines of his great travels, and extracts of descriptive passages, compiled from his published volumes. In these, as all know, the distinguished author, intent on the scientific aim of his expeditions, hardly allows a place to those personal events which enliven ordinary voyages,—so that the extracts which they supply, while giving an impressive idea of the enterprises undertaken and of the important additions that they have made to our knowledge of the earth, leave the discoverer himself merely a *magni nominis umbra*. More than this perhaps cannot be looked for so long as the illustrious naturalist remains among the living. In the meanwhile, such an account as this of his studies, correspondences, and travels, which even as a sketch of what he has done for science must fall short of the subject; is inevitably wanting in that which we chiefly seek in a biography—a

living picture, namely, of the man on whom merit has fixed the attention of his age.

As the brothers were born within an interval of two years only, and were brought up together, the first memoir applies to both for some years; down to the time, indeed, of their choosing divergent paths in life,—when Alexander started on his career of Physical Science, and William, with a strong bias towards Literature and Philosophy, addressed himself to the public service. As they were favoured beyond most men in all circumstances of fortune, so it must also be said of both that they made such use as few other men have done of the advantages offered them. Happy in their descent from a generous stock,—placed by a liberal inheritance within reach of all that wealth and social rank can bring to smooth the way to success,—blest, above all, with a good and wise mother, who in her widowhood sedulously cared for their discipline and instruction,—they were led to the threshold of active life, at a period full of excitement to noble minds, without any of those delays or obstacles which bar the rise of plebeian merit. But at the same time they were prepared by excellent lessons, impressed on minds apt for ingenious ambition, to regard this advantage of their station as a debt to be repaid by their devotion throughout life to becoming objects. How this obligation was fulfilled may now be read in two illustrious reputations,—each taking its due place among the first of an era distinguished by vast events and prominent characters.

The dates and material facts of these remarkable careers, the teachers under whom the brothers respectively studied, the universities which they frequented in youth, the men of note with whom they were familiar,—the acquisitions, travels and scientific writings of the one,—the public offices, literary friendships, critical, poetic and philological labours of the other,—are recorded in the sketches now brought together:—and those who have hitherto known the Von Humboldts as celebrated names only, will here find details of their position and performances, sufficient to show the peculiar walk and fortunes—something, also, of the characters—of each of these famous brothers. For such particulars readers may best be referred to the book itself. Those who are already in some measure acquainted with Germany in the time of the Von Humboldts, will find in it little that is absolutely new to them. From Klencke's we shall borrow one passage, of more value than any other, as giving a glimpse of the survivor (Alexander) in his honoured age:—it is the only feature of the volume which seems to have been drawn from the life. The paragraph, it will be seen, is awkwardly rendered; but it is rather a favourable specimen than otherwise of the translation.—

"Humboldt now [1850] lives wherever his royal friend [the present King of Prussia] lives. There are apartments for him in Berlin, Potsdam, in all the royal palaces, and not a day passes that he does not see the king. In spite of his eighty-one years, he works unweariedly in those hours not occupied by the court; he is active and punctual in his immense correspondence, and answers every letter of the humblest scholar with the most amiable affability. The inhabitants of Berlin and Potsdam know him personally, and show him as much honour as they show the king. With a slow but firm step, a thoughtful head rather bent forward, whose features are benevolent with a dignified expression of calmness, either looking down or politely responding to the greeting of the passers by, with kindness and without pride; in a simple dress, frequently holding a pamphlet in his hand, resting on his back,—so he wanders through the streets of Berlin and Potsdam, alone and unostentatiously; a noble picture of a blade of wheat bending beneath the weight of its numerous rich

and insensible of her treasure; and yet men who are esteemed wise and learned, not only put them in equal balance, but suffer the greatness of the one to weigh down the certain real worth of the other. This is all I can requite your rare verses with; which as much surpass the merit of the person you endeavour to represent, as I can assure you this description falls short of the lady I would make you acquainted with: but she is not of mortal race, and therefore cannot be defined.

M. E."

"Madge," indeed, could boast of a good figure,—and Lely has preserved that figure to us in a fine full-length portrait of her Grace, now at Wentworth Castle in Yorkshire.

Such of our readers as love gardening—and who does not in some way or another?—will be delighted with a letter about tulips, written by a lady who was "doing" a little bit of money business with Evelyn, on her own account.—

"Mrs. Owen to John Evelyn.

"Eltham, June 26, 1680.

"Honoured Sir,—I am heartily sorry that I forced you to buy tulips for your fine garden. I must confess your guineas look more glorious than now these tulips do; but, when they come to blow, I hope you will be better pleased than now you are. I have sent you some of my ordinary sort, and, sir, when mine are blown, if you please to come and see them, Mr. Evelyn shall buy no more, but have what he pleases for nothing. I am so well pleased with those that I have, that I shall neither buy more, nor part with any, unless it be to yourself. I cannot, sir, send my husband's service to you, because I do not acquaint him with my trading for tulips. Sir John Shaw I cannot yet speak with (being taken up so much with visitors), as to know his mind about a gardener. Sir, I now beg your pardon for my rude lines, and desire you to assure yourself, that my husband and I, upon any occasion, shall be always ready either to ride or go to serve you or yours. Thus having no more, but desiring to have my service to yourself, your lady, and Sir Richard Browne, and your beloved progeny, I shall take leave, and subscribe myself,

"Your most humble servant, to command,

"AMY OWEN."

"John Evelyn to Mrs. Owen.

"June 26, 1680.

"Mon Amy (that is, my Friend),—I am not so well pleased with Mrs. Owen's letter as with her tulips, because I am assured there must needs be some mistake, and that my gardener (who, perhaps, does not care that I should purchase anything but through his hands and in the common manner), as was to tell you that I would come myself and make friends with you, did leave out that. Can you ever imagine that I looked on your kindness as an imposing on me? Sure, you know me better than to think so; and that when I told you flowers of less value would better become my poor garden, it was neither to save my money nor reproach your merchandise. But I assure you I not only thank you for [them], but shall condemn you for a very unwise woman if you should forbear to continue a traffic which is so innocent, so laudable, and so frequent even among very great persons. You and I, therefore, must come to a better understanding upon this chapter. In the meantime I had a good mind to have sent you your last present back again, till all this had been cleared; for I do not love to be overcome in point of generosity, though I see that for this present I must be. You seemed to think I complained I had not full measure, and think now to make it up by overwhelming me with your kindness. This is a revenge that I cannot long endure, as you shall be sure to find, the first opportunity I can lay hold on. In the meantime I thank you most heartily for all your good intentions, and the kind offices which both you and the Doctor have ever been ready to do me. Sir Jo. Shaw did us the honour of a visit on Thursday last, when it was not my hap to be at home, for which I was very sorry. I met him since casually in London, and kissed him there unfeignedly. I chided myself that I was not there to receive him. Two of our coach-horses are still so lame, that we have not been able to stir out this fortnight; but so soon as they are in very tolerable condition, my wife and I will not fail of kissing

your hands, and repaying this civility to Sir John; and so with our best respects to you and your Doctor, We remain, &c."

We cannot part, even for a brief time, with these volumes without pointing out an error into which the editor would appear to have fallen. Lord Clarendon is not, we fancy, known to have written any part of his 'History' at Swallowfield in Berkshire. It was chiefly if not entirely written abroad,—first in exile, and afterwards in banishment. Again, we are not sure from what here appears that the editor is aware of the fact, that Mr. Pepys's books were some few years back, with the consent of Dr. Wordsworth, the then Master of Trinity, removed into a new room in the Master's Lodge at Magdalen. It would have been as well when the removal took place if other arrangements could have been entered into with the Master of Trinity so that the treasures of the Pepysian Library might have become more accessible to students than with Mr. Pepys's hard rules they now are or perhaps are ever likely to be.

ALMANACS FOR 1853.

THE *British* still retains its place as foremost among almanacs. With the *Companion* conveniently bound up in the same volume, it is not a mere skeleton of names, dates, and forms for the year that is coming, but also an able summary of the progress of public business in the year that is fast ebbing out. Its first section—the almanac proper—contains the calendar, and all other usual and useful information expected in such works. The other section has valuable papers "On the Difficulty of a correct Description of Books," on "Gold Discoveries and their Results," on "Electric Telegraphs," on "The Cost of War," on "Continental and American Railways," a chronological list of events in the career of Wellington, together with abstracts of parliamentary papers, chronicles of the Session, a review of public improvements, and other interesting articles. The paper entitled "Cost of War" consists of a table made up from official returns of the number of English men and officers killed and wounded in every action, naval and military, between the opening of the revolutionary wars in 1793 and the close in 1815:—a very valuable table for the public writer to consult. The first feeling, as the eye runs down these melancholy columns of figures—where each digit may stand as the index of a far-reaching and wide-spreading sorrow behind—is, that of shame and sorrow, that, in our age of the world, statesmen should still be allowed to play at the senseless and sanguinary game of war. But when the whole series are summed up, it is some relief, nationally speaking, to find that popular belief has gone far beyond the actual facts as to the quantity of English blood poured out in those destructive wars. Leaving out of question the Europeans serving in the regiments of the East India Company, it seems that in all those wars, we lost in killed 19,796, and that our wounded amounted to about 80,000 men and officers:—many of whom, however, no doubt, died, after a longer interval, of their wounds. When we remember, that Europe counted the loss in its male population by millions—that in those twenty-two years France alone was drained of two millions of conscripts,—such a table seems almost incredible. Napoleon often lost as many men in a single battle. At Trafalgar, where we swept away the navy of France, we lost only 449 men and officers;—and at Waterloo itself these returns show a loss of no more than 1,771 English lives, though, as is well known, the whole brunt of the battle fell on the English regiments. Compare this with the other side! In the midst of all the atrocities of war, it is

some little satisfaction for rational men to know that the English system—if less brilliant and imposing than that of some other countries—is that which inclines to the least possible sacrifice of life.

The article on 'A Correct Description of Books' is written by Prof. De Morgan:—and has for its object, to show that the making a good catalogue for the British Museum is not so easy as some persons imagine. The article is interesting from its examples,—but the argument is inconclusive. It gives, however, a useful hint to authors and publishers.—

"When the book is published in the last month of the year, so that the right date will soon make it appear a year old, the next date is frequently used. Authors should look to this practice, by which their priority may be seriously compromised. Fifty years hence, a discovery, or other matter of merit, under the date 1851, will certainly be held to have preceded the same under the date 1852. But if a publication made in September 1851, be dated 1852, there is time enough for another to republish it under the date 1851, and thus, with or without intention, to secure it in future history. From the preface of the Latin edition of Wallis's Algebra, it appears that this practice of advancing title-pages was common in the year 1685. The truth is, that the year alone is not now deflake enough; every title-page should bear the month of publication, as well as the year. It would also be of much advantage, if there were an understood place, as at the end of the preface, where the author should mark the last date at which any matter was added to the work, not including the verbal alterations which take place in correcting the press."

That an ignorant index-maker may produce confusion in a public library, no one need doubt. Mr. De Morgan says:—

"There is a loose system of description, under which any prominent proper name is taken for that of the author. If the modesty of a commentator should lend him to print his own name in smaller capitals than that of his original, it is very possible that his comment may be entered as the original work. If a friend or patron should contribute a preface, he will perhaps get credit for the whole; thus, Billingsley's 'English Euclid' has been entered under the works of John Dee, who wrote the introduction. The inventor of logarithms has before now figured as the author of the *Bloody Almanac*, which to an unattentive title reader is 'by the noble Napier.' The reason is that John Booker, the real author, announces his work to contain an 'Abstract of the prophecies . . . by the noble Napier.' The Latin forms of names do their part: we remember to have noted some confusion between the contemporaries, Francis Patrizi and Francis Barozzi, arising out of their descriptions as *Franciscus Patricius* and *Franciscus Barocius Patricius Venetus*. Must a librarian set down J. Raphson, F.R.S., the author of a mathematical dictionary in 1702, as a different person from J. Raphson, F.R.S., who wrote at least four other works of a contemporary date? He will be wrong if he do; but nothing except an examination of the lists of the Royal Society will enable him to be certain."

Mr. De Morgan adopts and enforces our suggestion as to the policy of dividing the readers and the students—or, as he chooses to call them, the reader and the investigator.—In the following there is a suggestion or two worth bearing in mind by translators and others.—

"The 'Bibliotheca Philosophica Struviana . . . Gottingen, 1740, 2 vols. 8vo., by L. M. Kahle, is a professedly bibliographical work; and dates from about the time when Newton's system began to find general favour on the Continent. After describing Motte's English version (1730) of the Principia, Kahle adds that one instance will be quite enough to show the bad faith of the version. He then quotes the celebrated scholium in which Newton admits the claim of Leibnitz, and quotes Motte's translation, which is of course of a very different purport; adding that the English translator, in order to deprive Leibnitz of honour, has been impudent enough (*si uague procedit impudentia*) to alter Newton's words. Had the bibliographer remembered, or taken care to

ascertain, that Newton himself published three editions, he would have found that Motte was correctly translating from the third of them, and that the substitution was made by Newton himself. At the same time, Kahle's blunder may serve to warn translators that they ought to be very precise in stating the editions on which their versions are made, and the most important, at least, of the variations: together with a sufficient description of the previous editions. And further, foreigners should take notice that English writers are well able to pay in kind any confusion made among the writings of Newton. In proof of this, we have, since the preceding sentences were written, fallen in with a recent work in which Kahle is placed under suspicion of having, under the name of *Kayle*, answered Voltaire by plagiarizing an answer written by Kahle seventeen years before Voltaire wrote. If we ourselves should have fallen into any mistakes, they will serve our purpose, as helping to prove the truth of our title. They will do us a service of the same kind which a lapse of memory of Mr. Macaulay's does for him. In his review (which like the work itself, is much too short) of the *Pilgrim's Progress*, speaking of the tediousness of the *Fairy Queen*, he observes that 'very few and very weary are those who are in at the death of the Blatant Beast.' The reviewer himself, no doubt one of the few, was also one of the weary; for the blatant beast is not killed, and the very last verse extant of the poem shows us that Spenser kept him alive for good reasons of his own."

Topass on,—*Dietrichsen and Hannay's Royal Almanack*, with its valuable tables excellently arranged for reference, appears for its sixteenth year.—The various editions of *Letts's Diaries and Almanacks* are before us, with the old useful features.—*The Bolton Almanack and Year Book of Local and General Information* contains, besides the usual information in such a work, a good paper on the existing state of the public library question. The writer, as he fully acknowledges, is indebted for his general facts to the *Athenæum*,—but he supplies from local sources a fair account of the present means and projects in this matter of the towns contiguous to Bolton—Manchester, Liverpool, Bury, Warrington, and Preston, in all of which towns there is more or less of free literary provision for the masses.—*Oliver and Boyd's Threepenny Almanack and Daily Remembrancer* appears with all its well-known features:—and we must say the same of *Bee's Improved Diary and Almanac*.—*The Manchester Examiner and Times Almanac* appears, as usual with this issue, on a broad sheet adapted for the counting-house. It contains a great mass of tabular matter and lists of persons, indispensable to every one having private or public business in Manchester. The historical part—the notable events, and so forth, assigned to particular dates—is not so carefully compiled as the other portions of the almanac.—To these announcements we may add, that Mr. Sampson Low has published a broad-sheet containing a classified list of the members of our new House of Commons,—the whole being arranged so as to exhibit at one glance the strength of each of the several interests—the Conservative, the Whig, the Radical Reform, the Irish party—the Episcopalian, the Protestant Dissent, the Roman Catholic. This is a very useful list for the public writer to keep at hand.

Lives of the Brothers Humboldt, Alexander and William. Translated and arranged from the German of Klencke and Schlesier, by Juliette Bamer. Ingram, Cooke & Co.

THE names that grace this volume entitle it to notice,—but it cannot be said to satisfy the expectations which those names will raise. It contains two separate biographies: the first, a translation of Klencke's 'Memorial' of Alexander; the second, an abbreviation of Schlesier's 'Reminiscences' of William von Humboldt. The

translation is done in a manner which has too often of late called for censure in regard to works borrowed from the German,—by turning the original pretty nearly word for word, just as the sentences stand, into something which is neither English nor High Dutch. This practice is becoming so rife among the awkward hands now busied in such operations, that it deserves more than a passing remark;—if not for the sake of the foreign works thus ill introduced, yet certainly on behalf of our mother-tongue,—the purity of which runs some risk of being spoiled by infusions of a barbarous style through so many openings. The business is now chiefly engrossed by apprentices of both sexes,—who can barely read the foreign language and have not learned to write their own. The result is, a series of translations, including some books of merit, which do no justice to the German, and can only tend to corrupt our English. It is due to the literature of both languages, but especially to our own, to protest against a licence injurious to both, that just now finds an unlucky encouragement in the demand for cheap publications,—which chiefly, though not exclusively, deal in this rude manufacture.

To the faults of style common to such journey-work, the book now before us adds the defect of misprints in the names of persons and places throughout the volume. The corrector of the press—apparently a stranger to the ground—has also been so careless as to admit errata which local knowledge was not needed to avoid. Besides such misreadings as *Togulitz* for *Töplitz*—*Tranzenien* for *Tauenzien*—*Entin* for *Eutin*—*Lissabon* for *Lisbon*—*Erscheimmy* for *Erscheinung*,—which ignorance of German and Germany might cause,—there are variations which attention to the letter-press itself would have prevented. Thus, a name is *Von Beyme* on one page, *Begme* on another; *Boyen* and *Bogen* appear alternately; and William von Humboldt's estate of *Otmachau* occurs as *Otmachan*, *Ostmachan*, and *Ohtmachan*, in so many different places. As the interpretation itself is often at fault when local descriptions occur, being also apt to miss the meaning whenever it takes an idiomatic form, the result, on the whole, is a text which but ill represents the original memoirs.

These, again, are neither of them very choice specimens of this kind of writing. Of the two, Schlesier's is the more pleasing; but this mainly from the circumstance that in the life of the elder Von Humboldt a striking character is seen expanding itself in opposite directions through various important stages,—alike conspicuous in public life, in letters, and in philosophy. Alexander's career, on the contrary, singly devoted to science, illustrious as it is in that respect, offers little else to general biography. The substance of Klencke's memoir is a syllabus of his pursuits in that department, interspersed with outlines of his great travels, and extracts of descriptive passages, compiled from his published volumes. In these, as all know, the distinguished author, intent on the scientific aim of his expeditions, hardly allows a place to those personal events which enliven ordinary voyages,—so that the extracts which they supply, while giving an impressive idea of the enterprises undertaken and of the important additions that they have made to our knowledge of the earth, leave the discoverer himself merely a *magni nominis umbra*. More than this perhaps cannot be looked for so long as the illustrious naturalist remains among the living. In the meanwhile, such an account as this of his studies, correspondences, and travels, which even as a sketch of what he has done for science must fall short of the subject, is inevitably wanting in that which we chiefly seek in a biography—a

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"Humboldt now [1850] lives wherever his royal friend [the present King of Prussia] lives. There are apartments for him in Berlin, Potsdam, in all the royal palaces, and not a day passes that he does not see the king. In spite of his eighty-one years, he works unweariedly in those hours not occupied by the court; he is active and punctual in his immense correspondence, and answers every letter of the humblest scholar with the most amiable affability. The inhabitants of Berlin and Potsdam know him personally, and show him as much honour as they show the king. With a slow but firm step, a thoughtful head rather bent forward, whose features are benevolent with a dignified expression of calmness, either looking down or politely responding to the greeting of the passers by, with kindness and without pride; in a simple dress, frequently holding a pamphlet in his hand, resting on his back,—so he wanders through the streets of Berlin and Potsdam, alone and unostentatiously; a noble picture of a blade of wheat bending beneath the weight of its numerous rich

golden ears. Wherever he appears, he is received by tokens of universal esteem, the passers by timidly step aside, for fear of disturbing him in his thoughts; even the working man looks respectfully after him, and says to his neighbour: 'There goes Humboldt!' and whosoever has had the happiness of conversing with him, never forgets the force of his lucid, simple, natural, and unaffected conversation; for in everything he says, depth and learning, clearness and unbounded knowledge are revealed without any of the pride of learning, the stiff pedantry and preciseness of many German men of science. Humboldt has evidently been educated in the highest society; his manner is dignified, open, unaffected, and frank; he has lived with all nations, and adopted and united in himself the advantages of all."

The genealogy of the family may be subjoined from the memoir:—peculiarities of the translation, as in the preceding extract, are marked in italics.

"The ancient noble family of Von Humboldt had its origin in Pomerania, where it formerly possessed estates, situated in the principality of Camin, and in the district of New Stettin. But at the time when Prussia obtained possession of those parts, descendants of this old family served the Margraves of Brandenburg on diplomatic and military expeditions, and the family removed from Pomerania to near Magdeburg, where it became possessed of additional estates. During the life of Frederic William I., a Capt. Hans Paul v. Humboldt served in his army, and married the daughter of the Prussian Major and General Adjutant Von Schweder. He had three sons by her,—one of whom, Alexander George, is of particular interest, as he was the father of the celebrated Alexander. Baron Alexander George v. Humboldt, born in 1720, served for a long time in a dragoon regiment; was then made major, and, during the Seven Years' War, adjutant to Duke Frederic of Brunswick, who frequently sent him with verbal embassies to Frederic the Great. Major v. Humboldt was inheritor of Hadersleben and Ringesleben; and subsequently took the Castle of Tegel, between Berlin and Spandau, three leagues N.W. of Berlin, in fee farm of the Royal Woods and Forests. Tegel had originally been a hunting-seat of the Great Elector, and a royal hunting establishment was kept there under Frederic the Great. This castle has latterly become important to the family [as W. v. Humboldt's residence], and the major made it a place of retirement for his age; but was unfortunately called away by an untimely death. When the Seven Years' War was over, Frederic the Great made Major v. Humboldt one of his chamberlains in 1765, and at the same time he was attendant chamberlain on Elizabeth, the newly-married Princess of Prussia, and had on that account to live in Potsdam. But when this unhappy marriage of the Prince of Prussia was dissolved, and the Princess had been taken to Stettin, the Major v. Humboldt, his services being over, exchanged Potsdam for Berlin; and lived partly in the capital, and partly in his neighbouring castle of Tegel. He had, however, by no means lost the favour of the Prince [subsequently Frederic William II.], for he visited him once annually in Tegel; and it may with certainty be surmised, that had the major survived the Prince's accession to the throne, he would have advanced him to an important position in the state, or perhaps even have intrusted the formation of a ministry to him. Major v. Humboldt was married to the widow of a Baron von Holwede, whose maiden name was Von Colomb, cousin of the Princess Blücher. * * Two sons were born from the marriage of the Major v. Humboldt with the widowed Baroness v. Holwede. The eldest, William, was born in Potsdam on the 22nd of June, 1767, when the father was still chamberlain to the Princess Elizabeth of Prussia; the younger son, Frederic Henry Alexander, first saw the light of the world two years later, in Berlin, on the 14th September, 1769."

The abridgment of Schlesier's 'Reminiscences' of William von Humboldt is altogether inferior to the similar work by Eliza Maier, formerly noticed in the *Athenæum* [No. 1233],—which contained, besides other supplements from earlier sources, many of the interesting personal traits scattered through the 'Letters to a Female Friend.' These were unknown to Schlesier,

and have been overlooked by the present compiler. The memoir, therefore, relatively to the materials extant, is more defective than that of Alexander; inasmuch as all that has been published since the death of William, in 1835, is not made use of; whereas similar collections regarding the younger brother cannot be expected during his lifetime. Still, for this latter reason, the imperfect copy of Schlesier is richer in interest than Klencke's 'Memorial'; yet not only because the notice of a deceased worthy is always more personal than the account of one still living; nor because of greater skill in the biographer. The Life was more fruitful of incidents striking to the general eye; and the original character of the elder brother was itself more curiously marked and broader in its type than Alexander's seems to have been. In the one we see admirable energy and receptiveness of intellect, employed without deviation on the study of Nature in its widest scope;—perhaps as high a power of a single grand tendency, developed with nearly universal completeness, as has appeared at any period. In William, with a more plastic quality of mind, there existed together, rather than were blended, two singularly contrasted spiritual faculties. With a keen and commanding practical intellect, he loved to bury himself in the most remote speculations; and his moral disposition, remarkably compounded of tenderness and severity, alternately charmed by its gracious affections and noble impulses, or repelled by haughtiness and satirical reserve. This multiform nature, to which the most various cultivation, with the constant aim of self-development, lent all that discipline could give to enhance the good and subdue the faulty elements, was thrown out into relief by the incidents of a career in every way distinguished,—by equal participation with the first of his day—in learning, thought, and letters, and by great public employments, wherein he took part with the chief statesmen of Europe in the transactions of an age marked beyond all in modern times by portentous changes. Thus, in a survey of his life, there seem to rise in succession the destinies of several men. The Von Humboldt of the Schiller Letters, of the Sonnets, of the Essay on Hermann, the translator of *Æschylus* and Pindar, seems to belong to another world than that of the great diplomatist who signs the Treaty of Paris and sits at the Congress of Vienna. Another scene is opened by the elegant Mæcenas at Rome;—another by the Berlin minister,—whose justice and wisdom, had his virtuous counsel been taken, might have saved Prussia from a doom which the broken faith of her kings has since provoked. The scene again changes: the statesman, far more honoured by his dismissal than graced by his former dignities, throws off the coil of affairs,—the philosopher returns to his study as to his proper home; and on the thinker, who dares the boldest flights of speculation,—on the philologist, to whom the mysteries of language are mere recreations,—the folds of retirement fall as gracefully as though he had never worn another robe. Throughout these vicissitudes of employment, eminent in all, he moves surrounded by those amiable personal attributes which lend geniality and warmth to superior powers:—precise and generous in his desires for the common weal,—nice in honour and brave in danger,—a robust, self-sustained character at all points,—we find him sensitive and fond as a youth in his domestic relations, retaining to the last hour of life a sweetness, and even sentimentality, of feeling, that might seem effeminate in any character that had less abundantly proved its vigour elsewhere. Of this gentle element the world had one touching evidence in the circumstances which produced the 'Let-

ters to a Friend' [see *Athen.* 1847, No. 1049] as well as in the body of that correspondence itself:—but this was no solitary instance. A tinge of delicate and romantic sensibility colours every intimate relation of his life, like the reflexion from the embers of a subdued fire. While in the cabinet, courtiers or opponents were quelled by the imposing talents of the statesman, and idlers in society were pierced by the sarcastic wit of the man of the world,—the heart of the friend, the husband, the parent, was glowing beneath an impenetrable exterior with the warmest emotions,—feelings not wasted in flowery sentiment, but embodied in every kind of generous act in daily life, and in entire sacrifice of self on great occasions. Altogether, the character and genius of William von Humboldt formed a whole more exceptional and versatile in its abundance than any other perhaps that has appeared in a mould of so much original strength; and if the peculiarity of their composition must render his biographer's task unusually difficult, its excellence at the same time offers inducements which might well invite the ablest pen to undertake it. It has been said on a former occasion that the office is still vacant:—the memoirs and notices here and elsewhere published can be viewed only as materials in aid of a fit description; for which the right hand, we trust, will sooner or later be found. Meanwhile, even as seen through the veil of imperfect records, the figure casts over the page an imposing shadow, on which the eye will eagerly linger, in the hope of one day beholding its lineaments face to face.

NEW NOVELS.

The Fortunes of Francis Croft: an Autobiography. 3 vols. Chapman & Hall.

THIS novel, though differing widely in style of composition, has merits and defects resembling those of 'Basil,' reviewed by us last week. Like that work, it is obnoxious to the charge of applying invention and eloquence to gloomy subjects and disagreeable *dramatis personæ*.—The author we infer to be a *littérateur* of experience in other walks of composition. There is a sharp and neatly turned felicity of expression in his language that can come only from practice. He excels in acute observations, uttered with laconic terseness; and to whatever rank he may attain as a fictionist, he possesses the sparkling qualities of an agreeable essayist. This 'Autobiography' affects to describe real life; but the plot is too romantic,—and many of the incidents are more fit for the stage than for the novel. For example, the hero is made to struggle with the world as an adventurer, at a time when he believes all his family to have been drowned; and is knocked down by a horseman, who, after picking him up, domesticates him in his handsome residence of 'Cintra Lodge,' where the hero (then a youth) becomes the companion of a beautiful young girl,—who in the sequel turns out to be his sister! There are other parts of the story equally strained;—but the chief defect is, what we have blamed in 'Basil,'—the selection of a repulsive story for treatment. In 'Francis Croft' we have a whole prison van of naughty people turned loose upon us. Murder, suicide, the mystery of secret criminality, very dreadful women, a consumptive author and his wretched wife,—even worse and sadder things than these,—are obtruded upon us. The author does all that effective writing can do for such a disagreeable set of characters. Allowing for the strained incidents, his plot is skillfully concatenated, and gives proof of constructive power. But the offensive people of his story are kept too long upon the scene. We wish

give some specimens of his peculiar manner of expressing himself.

He cautions young gentlemen on the dangers of flirtation.—

"I warn them [young gentlemen] that there is a class of fair creatures ever going about seeking whom they may devour. They have an especial affection for what is young and green. Most of them, perhaps, could have married at an early period; but ambition, vanity, or caprice, has kept them waiting for better things, until Time has left his card at their doors. A lady who boasts of the number of offers she has refused has little right to complain of the state of old-maidhood. Oh, young gentlemen of nineteen, leave enigmatical beauties of 'from twenty-six to thirty-five' to old bachelors in a state of repentance! Your Laura is now, most probably, dressing a doll, or playing at battledore and shuttlecock."

The young adventurer apostrophises London.—

"Hail, London! Here comes to thee another aspirant for fame and fortune—another competitor in the race where fifty must fall for one that reaches the goal—another athlete, unscrupulous from ignorance, not anxious to do well, but to conquer—another enthusiastic adventurer, with his small parcel of immature knowledge and active prejudices, seriously intent on gaining his living by instructing the world! Hail, London! another intellectual buccaneer trends thy pavement."

A shabby-genteel author is thus sketched,—with a light suggestive ease.—

"I fell in with Mr. Sprightly, the author, whom I had met at Mr. Ashburn's house, and we used often to stop and chat on literary and moral subjects under the lamp-post at the corner of Arundel Street. By degrees, he condescended to come up and take a glass of brandy-and-water in my rooms, in return for which hospitality he taught me to smoke, and gave me some job-work to do. I never learned in what locality he had set up his tent. His ordinary address was at an eating-house near Temple Bar; but he hinted vaguely, that for aristocratic correspondence he had a very handsome street-door at his disposal."

A village politician is thus graphically sketched.—

"There is always some one in a village who, by long believing himself to be a man of remarkable information and intelligence, at length persuades other folks to believe so likewise. The habits of the animal are monotonous, and need scarcely be described. He generally belongs to a trade that allows intervals of idleness, as a publican, a hair-dresser; or one that is contemplative, as a tailor or a cobbler. In the present case it was Mr. Topham, the landlord of the Bell and Bottle, a smooth, happy-faced man, who had a perpetual habit of admiring the dimple of his chin in a mirror, instead of looking at the person to whom he was speaking. The world had not treated him ill, and he was remarkably content with it and with himself. His reputation was of long standing, but had not been established without difficulty. He had had rivals at first, as every rising man has; but he had not talked, or argued, or whispered—he had lived them down. He was now some seventy years of age, and during his whole existence had never had one moment's doubt of his own infallibility.—Yes, once, he used to relate, when he occupied a double-bedded room, in partnership with a stranger, who maintained some out-of-the-way opinion so well, that he gave in, and acknowledged himself to be wrong. The matter troubled him very much, and whilst the other man snored, he kept racking his brains to discover a flaw in the argument which had convinced him. About three o'clock in the morning a new light streaked the horizon of his intellect, and he started up in bed, shouting, 'Hollo, hollo there!'

"What's the matter?" cried the stranger, waking out of a sound sleep.—"Nothing but this—I was wrong to give in. I will never give in again as long as I live. Listen to my reasons."—"Go ahead," was the reply; and Mr. Topham no doubt pronounced a remarkably lucid discourse, but he acknowledges that his antagonist went to sleep, and lost the benefit of it. Where this sagacious individual got his information it is difficult to say. He was rarely observed to read,

and when asked for an explanation, invariably replied: 'I'm old, sir—I'm old; that's why I know a thing or two.' He was like the Devil in that one respect: *Diabolus multa scit, quia multa est ætatis*. Foreign policy was his forte. He knew as much about the designs of Russia as Mr. Urquhart; and thought the Rajah of Sattara had good claims to be Emperor of Candahar. It was his firm opinion that the King of the French would be shot some day, if he did not die in the mean time; and that the Yankees used bowie-knives to prevent the exuberant increase of population."

We have no doubt that this author has powers for succeeding as a fictionist; and in expressing our wish to meet with him again, we will add the hope that he will more carefully choose the materials for displaying his shrewdness of observation and his practised literary power.—His present work would read more attractively, if he had interposed some passages of hearty humour.

We should mention, that our author makes a long pleading for the literary class,—and proposes a plan for their relief, into which we need not enter,—because no Chancellor of the Exchequer will look at it,—and because we would not recommend it to any Chancellor if he would.

Castle Avon. By the Author of 'Emilia Wyndham.' 3 vols. Colburn & Co.

THE author of 'Emilia Wyndham' has rarely been happier in the commencement of a story than in 'Castle Avon';—rarely, however, it must be added, has she been more negligent in continuation,—and never so reckless in completion. In 'Ravenscliffe,' it may be remembered, there was a scene which recalled by its subject and almost rivalled by its power the signing of the contract in Scott's 'Bride of Lammermoor.' 'Castle Avon' begins with the loss of an heir at a moment of death and terror, which in like manner may be measured against the well-known tragic incident commencing 'Guy Ranning.' The whirl of passion, excitement, and dismay along which the reader is carried during the first volume is tremendous,—surpassed in its force by few similar manifestations in fiction, be the period or country what they may. But never was lady so provoking as the author of 'Emilia Wyndham.' Exhausted, as it were, by the violence of her own emotions, she sits down to prose so soon as the storm is over. Having concealed the hero of her tale with so much tragical art as to promise terrible scenes ere he can be found again and restored to his heritage,—our authoress betakes herself to the narration of another story, which is as trite and insipid as her prologue was nervous and interesting. The inconsequence of such a manner of proceeding has entirely ruined her novel. Our old-fashioned desire for beginning, middle, and end makes us care little for the loves of Philip Gorhambury and Hermana Lovel, in comparison with our interest for poor Lady Alymer's bereavement. After having followed their adventures for a while, the authoress of 'Castle Avon' seems suddenly to wake up to a sense of her responsibilities, and to recollect the lost child and the heritage in suspense; but the recollection comes too late.—Justice must be done, redress administered, old threads tied fast to new ones, and former incidents turned to present account, within a very few pages; and our authoress, who beyond most other writers demands space for her great scenes, gives the matter up in despair and utter feebleness. Few things, indeed, issued in print have been less creditable to any one who might have borne the name of artist than the progress, decline, and fall of this novel. We lament the fault too, in proportion as there seems no probability of its being amended. Manner has

grown upon the authoress of 'Two Old Men's Tales' until nothing short of a dip in *Medea's* cauldron could enable her to remember that a scene does not make a story, and that a tale told in ejaculations is not a tale told in English,—but a jargon, which is neither dramatic nor narrative. A stronger example of wilfulness in error does not occur to us in the chronicle of light literature than that of this lady,—and the error has reached its culminating point in 'Castle Avon.'

The Royalist and the Republican: a Story of the Kentish Insurrection. 3 vols. Smith, Elder & Co.

IN his Preface, the author of this work tells us that it was written during the leisure hours of an Indian official life; and he also informs us that his story is based upon the matter presented in Eliot Warburton's 'Prince Rupert and the Cavaliers'—and in Mr. Carlyle's 'Letters of Cromwell.' While the work has the advantage of a strong and smoothly flowing style, evidently coming from an exercised pen, it wants novelty of subject, of costume, and of character, to make it attractive as a historical novel in days when novel readers have been almost surfeited with the number of works of fiction describing English society during the great Civil War. In the present performance the plot is not striking or original; and there is no invention in the characters,—which want dramatic vitality. Yet we think favourably of the writer's literary talent; and if it were applied to a fresh subject, and if he studied the art of composing fictitious narrative, he might interest readers. As it is, his style, which is correct, and even elaborate, is more suitable to subjects of reality than to the world of illusion, in which the fancy of the novelist finds its appropriate sphere.

OUR LIBRARY TABLE.

Wyld's Wellington Atlas.—This is the first number of a work in which it is proposed to carry out a continuous publication of authentic plans of all the battles, actions, and sieges in which the British armies were engaged from the beginning of the great European struggle after the French Revolution until its close at the general peace, in 1815. The scheme contemplates at once the scientific information of the military student, and a publication which may enable the general reader to illustrate, for his easier apprehension, the Wellington Despatches, and such histories of the time as his library may possess. The work opens with a military memoir of the great Duke; and in the plans—of which two are given in the present number—the sites, incidents, and positions of the opposing forces are discriminated in colours, with references that will make easy the illustrative letterpress which accompanies them. The plans in the present number—those of the battles of Assaye and Mallavelly—do not, of course, correspond with the text,—which is thus far occupied with a portion of the military memoir; but they enable the reader to judge very favourably of the clearness of exposition which such illustrations are calculated to bring in aid of his studies in the literature of war. They are of folio size;—and the preciseness of definition is thus not cramped for want of space,—while care has been taken not to embarrass it with needless details.

A Peep into Uncle Tom's Cabin.—*Uncle Tom's Cabin.* Illustrated Edition.—That Uncle Tom, and the now familiar figures which circle round him as a centre, after having taken so firm a hold of the popular mind and heart throughout the year, should have a place assigned among the literary and pictorial masquings which celebrate its close, was a thing not to be doubted by the lookers-out for the gift books of the season. Accordingly, the pretty little book for children mentioned just above is an adaptation and reduction of Mrs. Stowe's tale—made with her consent,

let us add—to the capacities of the youngest class of readers. A brief chapter introduces the young members of an English family, who are to hear Uncle Tom read as a reward—and the portion selected is, so much of the original as relates properly to the chief figure, in connexion with Eva, Topsy, and the St. Clare family. Mrs. Stowe has contributed a short address by way of preface, in which she tells her juvenile audience how her book came to be written—"Long before it was ever written down at all," she says, "it was told to a circle of children, and then, as fast as it was written, it was read to them; and there was a great deal of laughing and crying among these children, you may be sure, and a great deal of hurrying that it might be got through with. So, you see, the story belongs to children very properly. In the dear little Eva, you have before you the picture of a Christian child. Learn of her, dear children, to be as thoughtful, as kind to every creature, however poor and lowly, as she was; learn always to speak and act kindly and gently to every one, whatever their condition in life may be, and to try to do all the little good that lies in a child's power."—We must add, that the story, even when thus mutilated, hangs very well together—though some of the morals are necessarily lost. A number of illustrations contribute in their degree to make this a pretty child's book for Christmas time.—The second book above named is a publication of far higher pretension, and makes a far wider appeal. Few literary offerings of the season will probably have a larger distribution than this. It is a handsome edition of the original work, profusely decorated throughout with illustrations—including a portrait of Mrs. Stowe. Almost every scene and character in the book has its pictorial presentment;—the designs being full of fancy, and many of them admirably drawn by Mr. Billings—and excellently rendered in engraving by Messrs. Baker, Smith, and Andrew. Type, binding, and gilt edges to the leaves, all contribute to make this issue of the most popular book of our time the *édition de luxe*.

Preciosa: a Tale.—This is no new version, as the name might have seemed to promise, of the Spanish gipsy story, best known to many persons in England by the delicious music written for it by Weber,—but one of those confused histories of sentiment, mystery, feeling and affection, in which incidents and thoughts are so weighed down and concealed by a clumsy and ambitious style that common readers who possess neither key nor clue, nor that most kindly of all incentives to patience, a personal interest in the anonymous writer, may well be excused for finding 'Preciosa' more prosy than precious, and for closing the book with a yawn ere they have got half way through it.

Yr Ynys Uyg: or, the Lonely Island: a Narrative for Young People.—"Young people" may at once conjecture from the second moiety of the above title with what sort of a tale they have to do in 'Yr Ynys Uyg,'—a new 'Robinson Crusoe,' in which a family party, principally consisting of females, has to exhibit its ingenuity on a "lonely island," and, on the whole, to pass its exile very agreeably till the arrival of certain pirates. Then, it is brave to see what wonderful things can be done by mortal wit in the shape of self-defence:—and "young people" will relish the bravery none the less because they have been quite sure from the first that towards the end of the book would also appear the man-of-war's boat from the gallant ship which is to convey the shipwrecked party home to the haunts of uneventful civilized life again. It can be said of this book only that it is not the most improbable or the least entertaining of its family. We do not, however, wish for many more of the race.

Orientalism: or, Critical Remarks on "Quakerism," &c., by Mrs. Greer. By Sandham Elly. No. II.—Mr. Elly's attack on Mrs. Greer's objectionable book becomes more objectionable as it proceeds,—more foolish, more vulgar, and more angry, page by page. To judge from letters printed in this Second Number, our opinion seems to be shared by Members of the Society attacked by Mrs. Greer and defended by Mr. Elly,—though they do

not altogether refrain from correspondence with an advocate so injudicious and damaging.

BOOKS FOR THE YOUNG AND FOR CHILDREN.—In addition to separate notices of other works of this class, a few minor productions must be grouped within the smallest possible compass,—conciseness not implying condemnation.—*The Inn by the Seaside: an Allegory;* by Anna Harriet Drury, is a fanciful, devout, and elevated elaboration of the Apostle's address to his friends as "strangers and pilgrims."—*A Hundred Short Tales for Children, from the German of C. Von Schmid,* by F. B. Wells, M.A., is a good collection of apologues, fables, &c., by a writer deservedly popular, to be recommended as a reading-book.—More tiny in scale are, "*Rising and Thriving*," a little life of Benjamin Franklin, and *Uncle Tom's Cabin for Children*, an abridgement of Mrs. Stowe's terrible story:—these two being, apparently, reprinted from American originals.—*The Child's Search for Fairies*, "a midsummer night's dream," and *The Fir Tree's Story*, a little masque for "Merry Christmas," are not the less to our liking because they are more fantastic than the pair of pamphlets with which they are coupled.

Of translations, reprints and new editions we have now before us copies of the second volume of a new and revised edition of the *Literary Works of Sir Joshua Reynolds*, with a memoir by H. W. Beechey;—a new edition of Butler's *Analogy of Religion*, together with the dissertations on *Personal Identity* and on *The Nature of Virtue*, and fifteen *Sermons*, the whole rendered available for reading by an index, explanatory notes and an analytical introduction, by a Member of the University of Oxford;—a fourth edition of Mrs. Howitt's translation of Miss Bremer's *The Neighbours and other Tales*;—Augustus Neander's *Memorials of Christian Life in the Early and Middle Ages*, including the same writer's *Light in Dark Places*, translated from the latest German editions by J. E. Ryland;—volume VII. of the same German theologian's *General History of the Christian Religion and Church*, translated by Prof. Toovey;—the fifth volume, concluding the series, of Mrs. Foster's translation of Giorgio Vasari's *Lives of the Most Eminent Painters, Sculptors and Architects*, enriched with brief and appropriate notes and illustrations, chiefly selected from German and Italian commentators, and making altogether a worthy edition of this famous collection of Art-biographies. The foregoing volumes are all additions to Mr. Bohn's very valuable "Standard Library."—To the same publisher's "Classical Library" have been added a third and a fourth volumes of Cicero's *Orations* literally translated by C. D. Yonge;—to his "Scientific Library" the second volume of the *Personal Narrative of Travel to the Equinoctial Regions of America during the Years 1799-1804*, by Alexander von Humboldt and Aimé Bonpland, translated and edited by Thomasina Ross;—and to his "Antiquarian Library" the third and last volume of a reprint of *Sir Thomas Browne's Works*, with notes, elucidations of the text, and a general index.—Messrs. Ingram and Cooke have brought out a new edition of Dr. Mackay's *Memoirs of Extraordinary Popular Delusions, and the Madness of Crowds* in their "Illustrated Library;"—to which series they have also added Boswell's *Journal of a Tour to the Hebrides with Samuel Johnson*,—Madame Ida Pfeiffer's *Visit to Iceland and the Scandinavian North*,—and a reprint from the *Illustrated London News* of some papers by Mr. Thomas Miller, entitled *Picturesque Sketches of London*.—Messrs. Simms & McIntyre's "Book-Case" has been enlarged to the extent of two volumes,—Madame Calderon's *Life in Mexico*, abridged from the original, and William Kelly's *Across the Rocky Mountains*.—Col. Cunynghame's *Glimpse at the Great Western Republic* has been added to Mr. Bentley's "Shilling Series,"—as have also W. H. Maxwell's *Border Tales*,—a *Narrative of the Loss of the Amazon Steam Vessel on Monday Morning, January the 4th, 1852*,—and James Morier's *Martin Toutound*.—To Mr. Routledge's "Railway Library" we have to add Mrs. Crowe's *Night-Side of Nature* in two volumes,—and Alexander Harris's *Martin Beck; or, the Australian Settler*.—Mr. G. W. Curtis's *Nile Notes* has been reproduced in the series called "Read-

able Books."—The most recent issues of the "Parlour Library" consist of *The Wilmingtons* by the Author of 'Emilia Wyndham,'—and Gerald Griffin's *Tales of the Munster Festivals*.—We have received Part I. of what appears to be a new series, to be called "The Contemplative Man's Library," with the motto—a singular one in these days for a series of cheap reprints—"for the thinking few." The first part contains Isaac Walton's *Life of Dr. Donne*,—and the other Lives of the piscatorial classic are promised in due season.—On our Library Table lie, a new and enlarged edition of Mr. Earp's work on *The Gold Colonies of Australia*,—the 8th volume of *Chambers's Pocket Miscellany*,—a second edition of Cyrus Redding's *Every Man his own Butler*,—a second edition of Alexander J. Routh's *Observations on Commissariat, Field Service and Home Defences*,—Part II. of the *Dictionary of Greek and Roman Geography*, edited by Dr. William Smith,—Part XII. of Charles Knight's *Imperial Cyclopædia*, words 'Middleton' to 'Parsonstown',—Part X. of Dr. Scott's *Illustrations of the Pilgrim's Progress*,—Part VIII. of the *Portrait Gallery*, containing Grotius, Selden, Richelieu, Hobbes, Hampden, Poussin and Gustavus Adolphus,—a second edition of *The True Legend of St. Dunstan and the Devil*, by G. Flight, with illustrations by George Cruikshank,—Part X. of *Half-Hours of English History*, selected by Mr. Charles Knight,—and a republication of three essays by Prof. Gase on *Education in England*, on *Revolutions in France*, and on *Free Trade in Colonization*.—Among the unclassified works on our table we find, "a new edition" of Smallfield's *Principles of English Punctuation*,—Dr. Johnson's *Treatment of the Diseases of Women*, in the series entitled "Library of Health,"—a complete volume of the *Illustrated Exhibitor* for 1852,—the fourth volume of a reprint of Hazlitt's *Life of Napoleon Bonaparte*,—a reprint of an American translation of Victor Cousin's *Course of the History of Modern Philosophy*,—a "new edition" of Carpenter's *Arithmetic*, enlarged by Dr. Rutherford,—and an abridged edition of Webster's *Dictionary of the English Language*.

LIST OF NEW BOOKS.

Agatha's Husband, by the Author of 'Oliver,' 3 vols. 3s. 6d. ed.
Annie Barclay; or, Sketches of Society of Friends, 8s. 6d. ed.
Art and Nature under an Italian Sky, 2nd ed., 5s. 6d. ed.
Ballantynes (R.) Rainy Afternoons, 8s. 6d. ed.
Benich's Jewish School and Family Bible, Vol. 2, 3s. 12d. ed.
Bennett's Introduction to Clinical Medicine, 2nd ed., 12ms. 6s. 6d.
Bowman's (Anne) Laura Temple, a Tale, 8s. 6d. ed.
Bruce's (Rev. J. C.) Roman Wall, and 2nd, 12s. 6d. ed.
Buckley's (G.) Great Cities, 12s. 6d. ed.
Burns's Naval and Military Technical French Dictionary, 12s. 6d.
Burns's Life and Works, edit. by Chambers, 4 vols. 1s. 12ms. 12s. 6d.
Calkins's (Rev. J.) Sabbath-Schools, 12s. 6d. ed.
Chambers's Repository of Amusing Tracts, Vol. 1, 12ms. 12s. 6d.
Church History, the Key to Prophecy, 8s. 6d. ed.
Clement's Bible Reader, 12ms. 6d. ed.
Colenso's Solutions of Examples of Elements of Algebra, 5s. 6d. ed.
Coxe's (A. C.) Christian Ballads and Poems, new edit. 3s. 6d.
Cressman's (Rev. F. G.) Sermons, 8s. 6d. ed.
Cullen's (Rev. J. D.) Sermons, 8s. 6d. ed.
D'Aubigny's History of Reformation, by White, Vol. 1, 10s. 6d. ed.
Dayrington, edit. by Dobbin, new edit. 12ms. 12s. 6d.
Denton's Drainage Tables, 12ms. 12s. 6d. ed.
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PROFESSOR EMPSON.

William Empson, better known as Prof. Empson, and editor of the *Edinburgh Review*, died on the 10th inst., at the East India College, Haileybury, in his sixty-third year:—the immediate cause of his death being a ruptured blood-vessel. Mr. Empson filled the important chair of Professor of Civil Law at Haileybury, a chair formerly occupied by Malthus and Mackintosh.

Mr. Empson was educated, first at Winchester, and afterwards at Trinity College, Cambridge;—but was not, we believe, distinguished, either at school or at college, for his skill in languages, his acquired knowledge, or his dexterity in argument. He became an *Edinburgh Reviewer* in 1823, married Francis Jeffrey's only child, and through Jeffrey's influence, succeeded the late Mr. Macvey Napier as editor of the great Whig Review. In his new office,—which furnishes his claim to notice in our columns—he is said to have given great satisfaction to the proprietors of the Review, and to the great political party whose interests he had to guard. It may be doubted, however, if he gave equal satisfaction to the representatives of the literature of his country.—He was apt to confound his two appointments; for though the "Buff and Blue" was seldom uppermost in Hertfordshire, he would carry the Law chair at Haileybury into the study set apart for the composition of the Review. Literary men suffered neglect rather than hard dealing under his editorship: so that, his "table of contents" cannot be taken as any representative, even by name, of the literature of the country over which his editorial duties extended. The reason assigned for such a course by his friends was, the altered condition of our literature, and the attention that is given by the weekly papers generally to the literature of the week. There is reason in this;—but still, it has been urged on the other side that the *Edinburgh Review* was looked to as an authority about authors, and silence was a species of contempt worse than hard words.

Mr. Empson is said to have written some sixty articles for the *Edinburgh Review*:—these chiefly of course during the period when he was not its editor. His articles, as yet uncollected, embrace law, negro slavery, domestic politics, and the condition of the poorer classes,—varied by biography, general history, and even poetry. Of subjects so diversified, it is not to be expected that he was equally happy on all. His great article, to which his admirers were active in calling attention, was that on Mr. Stanley's Life of Dr. Arnold:—a well weighed, and well written review, in which he was certainly at home,—for his studies had extended over the same field as Dr. Arnold's, and he brought to its consideration the weight of his Haileybury experience in testing the views of the great oracle at Rugby.—Mr. Empson, with all his talents, will not, however, live hereafter by his literary reputation, as his composition is not generally good, and he seldom lends to truth graces sufficient to recommend his axioms alike to learned and to unlearned readers. His temporary successor, as Editor of the *Edinburgh*, is Lord Montagu.

MR. HILLIER'S 'KING CHARLES IN THE ISLE OF WIGHT.'

I am unwilling to step in between your reviewer and Mr. Hillier—the lion and his prey;—but

there is a question respecting the latter gentleman's account of Col. Titus and 'Killing no Murderer' which, with your permission, I should like to ask him in your pages. It is this:—Why has he not acknowledged his obligations to Clutterbuck, the historian of Hertfordshire? Mr. Hillier's account of Col. Titus, incomplete as it is, is really the best written part of his book:—but it is borrowed almost *verbatim* from Clutterbuck (Mr. Hillier's errors excepted), without one word of acknowledgment, or the least mention of the author thus laid under contribution. Mr. Hillier in his letter to you lends the world to infer that he has an opinion respecting Titus's authorship of the work in question; but in his book he has done nothing more than re-publish what he found in Clutterbuck—authority and all—without the slightest reference, mention, or even allusion to his original. There are several pages thus transcribed,—but I will trouble you with only the part relating to 'Killing no Murderer.'

Clutterbuck's 'Hertfordshire.' l. 345.

In the year 1657, he published, under the fictitious name of William Allen, a pamphlet intitled 'Killing no Murderer,' in which he endeavoured to prove that the killing of the Protector would be both a lawful and meritorious act. Cromwell is said to have been so powerfully affected by the perusal of this pamphlet as to have become ever afterwards gloomy and suspicious, seldom sleeping two nights together in the same bed, and carrying fire-arms about his person. Having discovered by secret means the real author of this publication, he made the following attempt to secure his person. Being privately informed that the Royalists used to hold meetings at a certain tavern, he sent an officer on whose fidelity and attachment he placed great confidence, to seize Colonel Titus and Firebrace. The officer ordered his men to halt at the door, until he went into the house for further information; he then privately asked the master of the house whether Titus and Firebrace were there, assuring him that his purpose was to save, and not to take away their lives; and that he came to save, and not to take away their lives; then going into the room where they were, and throwing his red cloak over his head, he exclaimed, "If Titus or Firebrace be in the room, let them escape for their lives this instant." He then returned and called his soldiers in to take them; they in the meantime escaped out of the window, and mounting their horses, joined General Monk in Scotland.*

* Additions to 'Camden's Britannia,' by Gough, vol. ii. p. 163, under Huntingdonshire.

To this example of what is mildly termed book-making, I have only to add, that Mr. Hillier has given a list of "the principal published authorities from which information can be derived relative to the King's residence in the Isle of Wight,"—but has omitted Clutterbuck, who published three of the King's letters to Col. Titus, and furnished Mr. Hillier with the Colonel's biography.

I hope Mr. Hillier may be able to assure us that his omission of an authority so important to him as Clutterbuck is attributable solely to the hurry-scurry of his publication.

Yours, &c. PETER PLAIN.

Gough adds to what Clutterbuck extracted, that after the Restoration Titus and Firebrace advertised the circumstances of their escape from Cromwell's officer "in all the public papers, and desired

the officer to apply to them, with promise of ample reward for his kindness; but neither of them could ever hear of him, and Titus always supposed that Cromwell found or suspected the officer had deceived him, and therefore hanged him up in their stead."—(Gough's Camden, ii. 261, edit. 1806.) Can any one corroborate this statement by a reference to "the public papers" alluded to?

THE SCIENTIFIC SOCIETIES.

I was glad to find that, in your leading paragraph of Gossip last week, you dealt with the objections so prematurely taken to the locality of Kensington Gore as a site for a grand and comprehensive building adapted to the congregation, for mutual assistance and co-operation, of all our leading scientific Societies. Without myself pausing to comment on the ungraciousness of such untimely agitation, will you permit me a few words of inquiry as to whether Kensington Gore be really so inconvenient a locality as the alarmists suppose?

We are assured by the Royal Commissioners that it has been ascertained that the majority of the Fellows and members of the scientific Societies live to the west of Charing Cross; and if this be so, the proposed site is not so remote from their residences generally as perhaps at first many may be inclined to imagine. The towns—cities they might be called—of Bayswater, Pimlico, and Kensington, are favourite residences of the supporters of scientific Societies, and the distance from either of these places to Kensington Gore is not great; while from St. John's Wood—another stronghold of the class under consideration—the distance to Kensington Gore is actually less than that to Charing Cross.

Even, however, if the proposed site were somewhat unfavourable, it augurs ill for the cause of Science if her disciples are unwilling to put themselves to a little inconvenience where her interests are essentially concerned. It is impossible not to see, that great benefits must arise from the juxtaposition of the leading Societies, with abundance of available space, in such a quiet locality as Kensington Gore.—It may not be altogether foreign to the question to remark, that the first temple dedicated to philosophy was placed amidst groves, removed beyond the stir and noise of cities. The original "Academy" was planted in the suburbs of Athens. It was adorned with statues and fountains, and united the charms of natural scenery with the luxuries of Art:—and amid its ministering shades Socrates taught and his followers studied. Cicero, at a later period, gave the name of "Academia" to one of his quiet retreats on the Neapolitan coast, which was consecrated to the study of philosophy.—Bearing in mind the present position of our Royal and three other chartered Societies, within a few yards of the eternal roar of the Strand—their libraries and collections exposed to smoke and dust, and their apartments small and inconvenient,*—it is surely evident, that it would be greatly to their advantage if they were presented with more suitable premises as far out of the immediate roar of the great thoroughfares as at Kensington.

It is not wise in an age of progress to legislate only for the passing hour. Newton—great in business matters as well as in science—encountered fierce opposition from some of the Fellows of the Royal Society when he moved the body from Gresham College to Crane Court. The wisdom of the change was, however, soon made apparent by the increased attendance at the meetings; and as the Fellows, year after year, removed their residences more to the west of the Exchange, the advantage of the Society's new locality became more and more felt.

If the present rate of annual increase to our metropolitan population be maintained, Kensington in a few years will be much more central than it is now. So rapidly is our great city extending its giant proportions westward, that before such a building as would be necessary for the scientific Societies could be even erected, its locality at Kensington would in all probability be more con-

* See Second Report of the Royal Commission.

venient to a majority of its members than that for whose sake this site now prospectively and conditionally suggested is at once and clamorously denounced.

Such an opportunity as now offers for the juxtaposition of the great scientific bodies may never again occur:—and it is, as you have observed, much to be desired that no premature hostility should be raised to a scheme which has great advantages visible even now to recommend it—and may have hereafter to be discussed on grounds of far greater importance than that thus hastily and singly taken.—I am, &c.,

AN OFFICER OF A SCIENTIFIC SOCIETY.

OUR WEEKLY GOSSIP.

THE Rochester dispute has now reached a certain stage. In his recent communication to ourselves, Mr. Whiston referred to the meeting of the Dean and Chapter for their half-yearly audit as about to take place in a few days, when some decided step, he said, was not unlikely to be taken by them. The meeting has been held accordingly, and a letter has been addressed by its members to the Bishop of the diocese, as Visitor of their Cathedral. The document, which is brief—and it seems to us most disingenuous—contains a defence of the past conduct of the church dignitaries—an intimation, rather obscurely conveyed, of their design to raise the payments to the grammar-boys—and the expression of a wish on their part for a new charter in place of the one now found to be out of working order. So far as purely secular and educational interests are concerned, the clause in reference to the grammar-school boys is the only thing really important. This was the first and great cause of quarrel. The appeal and counter-appeal, the caputular censure and published remark, the race from law to equity—from equity back to law, the multiplied action of all the institutions brought within the arena of discussion, from the chapter-house to the Court of Chancery—and of all the personages concerned in it, from the Judge on the Bench to the bailiff in the street,—all has had reference to that misdirection of the cathedral revenues which increased the salaries of church functionaries at the expense of a fund that was to all intents and purposes educational. The Chapter have seen good reason to give up this point,—though they have not yet thought proper to state the exact amount of reparation to be made by them to the scholars. They merely state, that they “think the allowances to the exhibitors and the grammar-boys ought to be increased.” How far they are prepared to increase these allowances—whether they will put the scholars once for all on such a footing as shall render the Cathedral funds an available educational resource to the city of Rochester—remains to be seen. Meanwhile, the fact that the Rochester reformer has at last beaten the Dean and Chapter on their own ground, and compelled them to bow their heads before the majesty of public opinion, is an encouragement to all other reformers, wherever placed, to go forward with their several tasks. The defence put forth by the Cathedral power in the day of their admitted defeat is unworthy of notice: they always meant, they say, to do this act of justice of their own free will, and they have been prevented thus far only by Mr. Whiston's obstinate accusations! This mode of putting a lost case is not new, and the late avowal is worth—what it is worth. The appeal to the Crown for a new charter is more germane to the new order of things.

Capt. Moore, who has just returned to England from Behring's Straits, after having passed four winters in the ice, brings the satisfactory intelligence, that the Plover, stowed with provisions taken out in the Amphitrite, commanded by Capt. Maguire, has been carried by the latter officer as high north as Point Barrow, where she has been secured for the winter. This is an excellent locality for this depot-ship,—as it would be the first point sought by any party coming out of Behring's Straits.—Every step in advance, with the retreat secured, will be hailed with delight by all who understand and are interested in the sub-

ject of the search for Sir John Franklin; and should either Capt. Collinson or Capt. McClure be obliged to abandon the attempt to reach Melville Island, and retrace his steps,—he will be able to recruit his crew by the abundant supply of provisions now at Point Barrow.—The Rattlesnake has been ordered to be prepared to take out provisions to Behring's Straits for the Arctic squadron—and it is greatly to be hoped that the efforts which are being made to induce the Admiralty to send out a powerful steam tender with the Rattlesnake, may be successful.

A few choice books passed at high prices during the present week under the hammer of Messrs. Sotheby & Wilkinson. The first edition of books 1 to 3 of Spenser's 'Faerie Queene,' in one volume quarto, and the first edition of the whole work, in two small quarto volumes, brought 24*l.*,—the highest sum that has ever been given for the work. They are good copies, and carry good red morocco covers from the careful hand of Lewis. The copy of 'The Arcadia' that belonged to

Sydney's sister, Pembroke's mother, the edition of 1613, in red morocco of the time, powdered with small hearts and flames, and bearing a large M (Mary) surrounded by a galaxy of S. S., sold for 8*l.* At the foot of the title-page is this inscription:—"This was the Countess of Pembroke's own booke, and was given me by the Countess of Montgomery, her daughter, 1625, Ancram"—i. e., the poet Sir Robert Kerr, afterwards Earl of Ancram. Had the copy been in better condition (it had been lettered and clumsily cooked elsewhere), it would have sold for a much larger sum. Another rare volume was, a large-paper red morocco copy of the Poems of Mrs. Elizabeth Thomas, Curll's "Corinna":—the presentation copy to Mrs. Sarah Hoadly, wife of Bishop Hoadly. On the fly-leaf is a note by the Bishop's son, stating the circumstance of the presentation—his mother's kindness to Corinna—and her annoyance at being addressed in a poem in the book as "illustrious nymph." Corinna was a wretched poetess,—yet her book, under Messrs. Sotheby's hammer, sold for thirty-five shillings. At the same sale occurred an original letter from Walter Harte, the poet,—(a rare autograph) relative to his 'Miscellany Poems,' published by Lintot, in 1727. Pope's friendship for Harte was well known; but that Pope had corrected nearly every page in Harte's volume—a fact stated in the letter—is a circumstance new to our literary history. The price of the letter was nineteen shillings.

The question whether it is wise to extend the political action of our Universities, is now formally before Parliament. Mr. Heywood has given the necessary notice, that when any measure shall be brought forward having reference to the elective franchise, he will submit to the House the claims of the London University to be represented in that House, like the Universities of Oxford, Cambridge, and Dublin.

The daguerreotype seems destined to all sorts of practical uses. Not long ago we referred to its social services in Switzerland; we now revert to a curious police application of its powers in Austria. It is well known in this country how difficult it is, when a railway accident has occurred on any of the trunk lines, to arrive at a satisfactory distribution of the blame. The cause of this difficulty would appear to reside in the nature of things. An accident occurs—another train is known to be following in so many minutes—and the first effort made is, to remove the fractured train out of the way of succeeding engines; so that, when the official inspector arrives from London to investigate the disaster, nothing remains as it was at the moment when the accident occurred. Under such circumstances an inquiry is little more than a matter of form, and the report of little authority. To lessen this difficulty of subsequent investigation, the Austrian Government has given orders that whenever a serious accident shall occur on any of the state lines, a daguerreotype shall be immediately taken of the train and all its circumstances, so far as these can be copied pictorially. For this purpose, the needful apparatus will be sent to every station on the lines.

The *Hamburg Correspondent* avers, that Queen

Victoria has written to inform the King of Hanover that it is her desire to preserve in some national institution all the medals, crosses, decorations, and other relics of the late Duke of Wellington,—and that the King has expressed his readiness to concur in this design. This is a good idea—if it shall be found practicable. Among historical memorials of great men, personal relics have always been regarded with peculiar interest. A coat, a cocked hat, a perwig, help to realize in a distinct form the lost greatness—to preserve the habit of the man as he lived and dressed. Yet, with the exception perhaps of Nelson, not much has been done in this way for our departed heroes. A sword of Blake, a buff-coat of Cromwell, a snuff-box of John Locke—such miscellaneous matters may be preserved by the pious care of descendants; but we have no historical series of personal relics,—unless, indeed, we except those of the men who people Chambers of Horrors. Wellington would be a good subject to begin a collection with, because his relics would nearly stock a museum of themselves;—and round these there might yet perhaps be gathered a goodly number of the personal and material illustrations of the great men who have gone before, leaving our national history what we find it.

Some of the public-spirited inhabitants of Leeds—headed by the Mayor, the Parliamentary representatives of the town, and part of the clergy,—have recently formed themselves into an association, called the Leeds Rational Recreation Society, for the purpose of supplying a want long felt in populous districts—that of cheap amusement, free from contaminating or pernicious associations. Several people's concerts have been given by the Society, and attended with great success. In order to keep up as much variety as possible, it is proposed to introduce occasionally dramatic readings, poetical recitations, and brief lectures on lighter subjects. Prizes have been offered for the best essays, by working men, on the most eligible means of promoting the rational recreation of the people; and additional interest was imparted to one of the concerts by publicly awarding the prizes, and reading extracts from the successful essays.

At a final meeting of the Local Committee of the British Association at Belfast, the treasurer announced, that, after the payment of all expenses, he had a balance of 120*l.* in hand. It was resolved to appropriate portions of this sum to the following objects:—1. to defraying the expenses of the Exhibition of Irish Antiquities—2. towards building a *Victoria Regia* house in the Botanic Gardens—3. to the library of the Working-Class Association—4. to the purchase of a time-piece to be presented to the Messrs. Workman, for their liberality in placing at the disposal of the Association their large ware-rooms for the purposes of the evening meetings—5. to the Belfast Observatory at Queen's College—6. to the "Thompson Room" in the Museum of the Belfast National History Society.—The latter Society has appointed Mr. Robert Patterson President, in the place of the late Mr. W. Thompson. Recently, at the opening of the session, he delivered an admirable address on the relation, generally, of other branches of science to natural history.—In Mr. Patterson, the Society has secured for its President one who, by his knowledge of natural history and his devotion to its pursuits, is likely to maintain the credit which it has already gained.

The Paris Academy of Inscriptions and Belles Lettres has elected M. Brunet de Preisle into the chair vacated within its body by the death of M. Walckenaer.

While the present kaleidoscope dance goes on in France, it seems to us unnecessary to chronicle every changing aspect of even such matters as properly come within our ken. Why should we write, and re-write—changing the tale at every turn? Why put on record the deep intellectual humiliation of a country in whose literary activities we have shared so long! The utter barrenness of French literature our readers have been able to infer from the paucity of notice which it has of late commanded in these columns,—but it has been almost impossible to convey to strangers an idea

of the restrictions, the vexatious interference, the tyrannical inquisitions, under which the press of that country has of late been labouring. Not only has the newspaper press been gagged,—but every petty officer has had it in his power to ban the classic authors of France. Modern political writings have, of course, been seized everywhere,—but in some departments, as we hear, it has also been considered unlawful to read any books from which inferences might be drawn unfavourable to such institutions as now exist. Not only Voltaire and Rousseau, but Montesquieu and other classics, have come within the terms of some absurd restriction. But, as it now appears, this has been thought a little too absurd;—and, as a Frenchman fears ridiculous far more than logic, the Minister of Police has named a committee of examination, whose verdict shall be final on all books, pamphlets, and engravings sold by itinerant venders in the provinces. This committee consists of the following persons:—MM. Latour-de-Moulin, De la Guernière, Baron de Jouvencel, De Pongerville, Ancelot, Paul de Maupas, Firmin Didot, Émile Angier, Count Eugène de Montlaur, and Dr. Maxime Vernois. M. Paul Cere is appointed secretary to the commission.

While speaking of the position of the press abroad, we may notice a curious instance of the involuntary homage which the sword will sometimes pay to the pen even in countries the most despotically ruled. The *Sferza*, a Milanese journal, has lately published in its leading columns some articles on the question of capital punishment—articles breathing something of the mild and philosophic spirit of the great Milan jurist, Beccaria. Prince Radetzky, however, though he has a hundred thousand men under arms in Milan and its neighbourhood, will not answer for the results if such questions are to be publicly discussed,—and he has sent to inform the editor that if any more arguments be printed in his journal against the punishment of death his journal will be at once suppressed. What an expression is it of the military power of Austria in Lombardy, when a hundred thousand bayonets tremble before a single philosophical goose-quill!

Letters from Palermo announce that the eruption of Etna has entirely ceased. Since the night of the 17th of November the crater has exhibited only a faint light.—From Naples we learn, that preparations are making for the Industrial Exhibition to be held there in May, 1853, with an activity which suggests an anxious desire on the part of that city to wipe off the reproach attaching to it from its non-appearance in London amid the gathered nations in 1851.

THE WINTER EXHIBITION OF SKETCHES AND DRAWINGS, IS NOW OPEN, for the Third Season, at the AMATEUR GALLERY, No. 10, Pall Mall, opposite the Opera House Colonnade, from Ten till dusk.—Admission, 1s. Catalogues, 6d. Gallery, No. 121, Pall Mall. JOHN BITTEN, Secy.

LIFE OF WELLINGTON.—The additional Pictures—INTERIOR OF ST. PAUL'S the Dirge, also Handel's celebrated Funeral Anthem will be sung by an efficient choir, accompanied by the Organ. The LINO IN STATE. FUNERAL PROCESSION, WALKER CASTLE, and the DUKES CHAMBER are now included in this the only complete Diorama of His Grace's Life ever exhibited. Daily, at Three and Eight o'clock.—Admission, 1s. 2s. 6d. and 3s.

GALLERY OF ILLUSTRATION, 14, Regent Street.

THE GOLD FIELDS OF AUSTRALIA.—This new MOVING PANOGRAMA, Painted from sketches and notes by J. S. Packer, Member of the New Society of Painters in Water Colours, is EXHIBITED daily at 309, Regent Street, next the Polytechnic. Among the principal Scenes are Plymouth Sound—Madeira—Cape of Good Hope—South Sea Whale Fishing—Melbourne—Geelong—The Road to the Diggins—Mount Alexander—Sydney—The Blue Mountains—Summer-hill Creek—Ophir—Encampment of Gold Diggers by Moonlight.—Admission, 1s. 1s. Central Seats, 2s. 1s. Gallery, 6d. At Three and Eight o'clock.—The Descriptive Lecture is given by Mr. Prout.

MR. ALBERT SMITH'S ASCENT OF MOUNT BLANC every evening at 8 o'clock.—Stalls, 2s. which can be secured at the Box Office every day from 11 till 4; Area, 2s.; Gallery, 1s.—A Morning Performance every Tuesday and Saturday, and during the Christmas week every day, at 5 o'clock.—EGYPTIAN HALL, Piccadilly.

WILL SHORTLY CLOSE.—BARTLETT'S GREAT DIORAMA OF JERUSALEM and the HOLY LAND. Painted under the direction of Mr. W. Beverly, with grand sacred vocal music by a full choir, conducted by Mr. J. H. Tully, daily at Three and Eight o'clock.—Admission, 1s. 2s. 6d.—St. George's Gallery, Hyde Park Corner.

THE BURNED ALPS from the FAULHORN, including the entire grand chain of these stupendous Mountains, and surrounding splendid scenery, WILL BE OPENED at BURFORD'S PANOGRAMA, 14, WESTMINSTER, on WEDNESDAY NEXT. The Views of the BATTLE OF WATERLOO and of NINEVEH are also now open. Admission, 1s. each circle, or 2s. 6d. for the three circles. Schools, Half-price. Open from Ten till Dusk.

GREAT GLOBE.—Mr. WYLD'S large MODEL OF THE EARTH, also of the ARCTIC REGIONS, in Leicester Square, open from 10 A.M. until 10 P.M. Lectures hourly upon every subject of Geographical Science. A Collection of Models and Maps for reference.—Admission, 1s.; Schools, Half-price.

PATRON.—H.R.H. PRINCE ALBERT.
ROYAL POLYTECHNIC INSTITUTION.—ENTIRELY NEW EXHIBITION.—AN OPTICAL AND MUSICAL ILLUSTRATION OF 'A MIDSUMMER NIGHTS DREAM,' the Words from Shakespeare, the Music by Horn, Stevens, Bishop, and Dr. Cooke, daily, at a Quarter-past Four, and every Evening, except Saturday, at Half-past Nine.—LECTURES: by J. H. Pepper, Esq., on the Endless AMUSEMENTS of CHEMISTRY, adapted to a Juvenile Audience.—By Dr. Bachhoffner, on the PHILOSOPHY OF SCIENTIFIC RECREATION.—By Mr. Griese, on BALLOONING and the PROSPECTS OF AERIAL NAVIGATION, illustrated by a beautiful Model of POITEVIN'S PARACHUTE, GREEN'S GUIDE-ROPE, DIAGRAMS, &c.—DISSOLVING VIEWS, including Day and Night Views of WALKER CASTLE, WALKER CHURCH, &c.—Admission, 1s.; Schools and Children under ten years of age, Half-price.

SCIENTIFIC SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—Dec. 8.—W. Tooke, Esq., in the chair.—Mr. Hogg read a paper 'On the Topography of Halicarnassus, extracted, to a considerable extent, from Prof. Ross's travels in Cos, Halicarnassus, &c., Halle, 1852. Mr. Hogg stated, that since Mr. Newton drew up his able paper, in the 'Classical Museum,' on the sculptures of Halicarnassus, the site of that ancient town, now called Boudroum, had been carefully examined by Prof. Ross and Capt. Spratt, R.N. The result of their examinations was, to lead them to the conclusion, that many things in Mr. Newton's theory could not now be maintained. Thus, Mr. Newton placed the site of the Palace of Mausolus to the west, the fountain of Salmacis to the east of the outer harbour, and both far without the walls of the ancient city: again, he placed the Mausoleum nearly in the middle of the city, in a place where no vestige of any large building is to be seen. These Prof. Ross considers to be mistakes, and, as such, to have been made clear by Capt. Spratt.—Mr. Hogg then read a very curious extract relative to the destruction of the Mausoleum by the Knights of St. John, preserved by Claude Guichard in his 'Funérailles et diverses manières d'ensevelir,' Lyons, 1581. The narrator is Dalechamp, who drew up the account from the mouth of an eye-witness, the Chevalier de la Tourette.

INSTITUTE OF BRITISH ARCHITECTS.—Dec. 13.—Mr. Inman, V.P., in the chair.—Mr. G. Burnell read some 'Notes of an Excursion in the South-West of Galicia,' describing the towns of Vigo, Orense, Puente Areas, the want of roads in the district Poruño Melun, and the exertions being made by the Spanish government to supply that want, together with some curious physical characteristics of the locality and its inhabitants, the prevalence of goitre, &c. Mr. Burnell described the buildings in the various towns visited by him, and exhibited a drawing of a singular bridge, erected in the thirteenth century, across the Minho, at Orense,—the peculiarities of which led to some discussion. The influence of atmospheric causes, and the varying qualities of water in different countries, were subjects of conversation, as producing glandular diseases.

ENTOMOLOGICAL.—Dec. 6.—J. O. Westwood, Esq., President, in the chair.—H. Tompkins, Esq., was elected a subscriber. The President exhibited several rare and new Coleoptera of China, from the collection of Major Champion.—Mr. S. Stevens exhibited, on the part of Mr. Buxton, a specimen of the rare *Pieris Dardice*, captured at Holme Fen; and one of the scarce *Notodonta Tritopha* from Scotland. He also exhibited a remarkable variety of *Vanessa Urtica*, a specimen of *Monophanes Sutor*, found on the banks of the Regent's Canal; and part of a fine collection of insects just received from Mr. Plant, by whom they were captured on the Rio Grande.—Mr. F. Grant exhibited a male *Lucanus Cereus*, of which the right hind leg was much smaller than the left; also a long series of *Peronea rufana*, showing a great variation in the colour and marking of this species.—Mr. Douglas, on the part of Mr. H. Cooke, exhibited a remarkable red variety of *Oncocera anella*, caught at Hastings.—Mr. E. Sheppard exhibited a sample of English ship-biscuit, which had been a voyage to North America and back, and was full

of *Stene ferruginea* and a species of *Tomicus*.—A memoir, by Mr. S. S. Saunders, was read, entitled 'Notices of some new species of Strepsipterous Insects from Albania, with further observations on the habits and transformations of those parasites.' In this paper the author has elucidated many obscure or unknown points in the economy of these singular insects. Specimens, in illustration, were exhibited and presented to the Society.—Mr. Douglas read a continuation of his 'Contributions towards the Natural History of British Microlepidoptera,' illustrating the genera *Lithocolletis* and *Gracilaria*, and accompanied by coloured drawings of six species.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 14.—J. M. Rendel, Esq., President, in the chair.—The discussion on Mr. Rawlinson's paper 'On the Drainage of Towns,' was again resumed, and occupied the whole of the evening.

MEETINGS FOR THE ENSUING WEEK.

MON. Statistical, 8.—On the Relation of the Price of Wheat to the Revenue, communicated by Dr. Guy.
TUES. Chemical, 8.
THURS. Pathological, 7.
INSTITUTION OF CIVIL ENGINEERS. 8.—Annual General Meeting for the Election of President and Council, and the distribution of Medals and Premiums.
WED. London Institution, 7.—Solmes-Mr. Grove 'On the Recent Progress of Molecular Philosophy.'

FINE ARTS

NEW PICTURES IN THE NATIONAL GALLERY.
The National Gallery was closed for two days last week for the purpose of enabling the Trustees to make a re-arrangement of the pictures, rendered necessary by the admission of two large landscapes bequeathed to the nation by Mr. Turner, whose name they bear. The bequest is said to have been accompanied and controlled by a condition which is highly characteristic of Mr. Turner's belief in the immortality of his own art:—viz. that the pictures, if accepted, should be hung on the same line and near to the best specimens of Claude in the collection. Confidence cannot be accepted as a test of genius—though it is necessarily an attendant on genius. He would be a bold poet, and liable to curious comments, who should bequeath an Ode to his country conditionally on its being bound up in the same volume with 'Alexander's Feast,' 'The Bard,' or 'The Ode to the Passions.' Such a bequest would, nevertheless, be very like Mr. Turner's. The bequest of Mr. Turner, however, subject to its somewhat *bravado* conditions, has, of course, been accepted by the Trustees of the National Gallery,—and its walls now exhibit the pictures and the challenge at once.

Recent circumstances have given a curious interest to the piece of self-assertion here exhibited, and the question thus raised. The two Turners are hung in the great west room of the Gallery, in a place of honour, between two of the great Claudes. The Turners are called 'The Building of Carthage,' and 'The Sun rising in Mist.' The former is the larger picture,—and in point of time the last in execution. 'The Sun rising in Mist' was exhibited at the Academy in 1807, and was bought by the artist himself at the famous De Tabley sale in 1827. 'The Carthage' was exhibited at the Academy in 1815,—and retained by the artist with a view even, thus early, it is said, to the bequest which has placed it where it now is. Both pictures look well, take their position well, and more resemble the productions of a foreign artist dead in the body two centuries ago than those of an English artist dead in the body scarcely a year. There are, as we have said, recent circumstances assisting towards this effect. The Claudes have been cleaned,—it would almost seem by some over-anxious admirer of Mr. Turner's genius. We cannot deny that they look somewhat crude by the side of the untouched Englishman. Indeed, so far as tone goes, Turner looks the ancient master and Claude the more modern.

Apart from this, however, it will be asked,—Does Turner stand his position well by the side of Claude? Has the great Frenchman found a rival in the Englishman? For our own parts we

answer, unhesitatingly—that he has. In Turner there is a bolder and broader imagination—we speak now of the 'Carthage'—than is to be found in either of the Claudes near which it hangs. On the other hand, there is in Claude an adherence to Nature—aye, and to Art too—not to be found in Turner. We will illustrate what we mean by asking the visitor to the Gallery to contrast the trees, leaves, and architecture in Claude with the same features in either of the Turners. Claude is always faithful amid his generalizing,—Turner is rarely so. The Englishman masses nature, and trusts to distance. Claude looks on nature with more of the eye of a Linneus, and rules in his architecture on his canvas like a Wren. Turner is apt to overlook minute particulars. Linneus or Hobbema would have loved Claude,—Thomson the poet would have revelled in Turner. May we not say that the Englishman, in the 'Carthage,' is the better poet,—the Frenchman in reality the better painter?

We have said that the Claudes look somewhat crude from their cleaning; but we must add, that this crudeness, to our thinking, is only a temporary injury, and that a few years will mellow them into a better tone than they have possessed within the memory of man. Claude is a delicate master for the rough treatment of any cleaner,—for the moment, therefore, he seems to have suffered. Canaletti, depending less on atmospheric and minute delicacies, will stand, does require, and has received in the Gallery a good conscientious cleaning. He is seen to unusual advantage both in the Beaumont and in the Farnborough examples of his pencil. The large Paul Veronese, too, has been cleaned with care and a good result. The thick coats of common varnish, even we fear of worse material, have been removed with skill; and the heads and hands look artistic,—which they certainly did not before. Still, this matter of cleaning must be well weighed,—and, when agreed on, done tenderly. There is much, it is true, that may be said with smartness on both sides of the question, and the passion of connoisseurs is naturally enlisted on the one. But it is clearly idle to keep the pictures of the great Masters as lessons in the highest Art under a cloud. We fear, however, that the Trustees do not pay that amount of attention to this matter—take that share of responsibility—which might help to assure the public mind, naturally and properly sensitive on the subject. We have too many Trustees!—we should have one responsible person in their stead.

MUSIC AND THE DRAMA

MISS DOLBY begs to announce that her THIRD and LAST SOIRÉE MUSICAL will take place, at her Residence, No. 5, Hyde Street, Manchester Square, on TUESDAY, the 31st inst. to commence at Eight o'clock precisely, when she will be assisted by the following eminent Artists:—Miss U. Barclay, Mr. Francis, Mr. Land, Mr. P. Bodder, Mr. W. A. Bennett, M. Sinton, Mr. Dando, Mr. Lucas, Mr. Lazarus, and Mr. Lindsay Sloper. Ticket, Half-a-Guinea each; to be had only on application at Miss Dolby's Residence.

SACRED HARMONIC SOCIETY.—The performance of 'The Messiah,' yesterday week, by the Sacred Harmonic Society, afforded little matter for report.—The changes made in the arrangement of the orchestra at Exeter Hall give increased effect to the performances of band and chorus; which, it is almost needless to add, are not allowed to flag in care and precision by their present energetic conductor. The novelty of the evening was, Madame Fiorentini's appearance in sacred music. Her execution of 'Rejoice greatly' was in many respects creditable,—being firm and brilliant; and her voice is one of those rare treasures, a real magnificent *soprano* voice,—the possession of which should tempt its owner to yet further practice,—the more, as the lady has already greatly improved in many essential points since she first appeared. In truth, England has been rarely so rich in female singers as at present. Why no English *basso* having a good voice seems desirous of qualifying himself for first-class concert-occupation it is hard to divine. The want of such a singer will be severely felt at no distant period.

OLYMPIC.—On Thursday last, the young lady whose remarkable dramatic intuitions in extreme

youth have more than once been made the subject of comment in our columns—Miss Edith Heraud, the daughter of Mr. J. A. Heraud,—after some further preliminary training in suburban and provincial theatres, dared the supreme test of the London boards, and appeared at this house in the part of *Julia*, in Mr. Sheridan Knowles's play of 'The Hunchback.' From the first moment when Miss Heraud's faculties for theatrical presentment pronounced themselves, we were amongst those who felt the wish that, with so much time before her for their ripening, they should be subjected to a long and careful education. Circumstances of which we can have no knowledge may have controlled that course; but certain it is, that we find Miss Heraud on the London boards sooner than we expected—or would have counselled.

There, however, she is likely to remain. That in the interval since we saw her last she has taken great and intelligent pains with her own training, her performance on Thursday gave proof. Our readers know that the part of *Julia* is one through which we have already followed her in these columns, on the occasion of her playing it at the Richmond Theatre [See *Athen.* No. 1239]:—and, therefore we need not go into details here. But we will say, that, besides the positive merit of her present performance, that which is most hopeful in her case is, the earnest correction which many of her readings have since the former time undergone. Of these corrections Miss Heraud has the benefit in every way. Not only do individual passages come out with a beauty which on Thursday night received their instant acknowledgment in the applause of the house,—but, what is of far more importance, the moral of the character of *Julia* as a whole is thus fully and artistically produced. A remarkable instance of an amended reading is one to which we refer with pleasure,—because we had objected to the former rendering, on grounds which we gave,—and because Miss Heraud's sacrifice to taste of an opportunity for one of those passionate assaults on the feelings of an audience which are so tempting to a young actor, shows a good sense and a power of self-restraint from which much may be expected. The passage is, that one in which the despairing victim of her own girlish pride appeals to the calmness and experience of her guardian, Master Walter, to save her from the long life of misery, if not of worse, which she foresees as its consequence. In the midst of the no doubt impassioned poetry which is the lure here to all those actresses whom we have ever yet seen in the part,—and which formerly carried Miss Heraud further away than most,—it should not be overlooked that the appeal is highly argumentative. While the young girl's brain whirls, her heart has grown clear-sighted in its misery; and she lays before her guardian all that she feels and all she dreads with a logic—made only more powerful in its poetical expression—that pleads, not threatens. The low concentrated anguish with which Miss Heraud delivered this heart-pleading—rising only at the last into the visible passion which towers above the argument it had inspired—the flame bursting for a moment from the imprisoned heat—gave it, to our feeling, a force which it never had before in any impersonation that we have seen. Here Miss Heraud had got on to the ground of true art;—and we will say, that owing to this and some other instances which we could point out, we have never in any former representation of the part apprehended so well the harmony which exists between the exuberance of girlish pride and levity that threw away a treasure, and the impassioned suffering which afterwards counts that same treasure's worth. Both grow truly out of the same passionate nature. Grief has made the ardent girl a woman,—and her womanhood measures at once the good wasted and the sin that wasted it. It is not even a true contradiction, that what she had lost she recovers by means that give the lie to the means by which she lost it. The seeming worldly tendencies on which her happiness was wrecked are flung into the wreck with a profusion that interprets the unreality of the hold which they had upon her. She who had affected to prize love only for the titles and fortune which came with it, throws higher titles and loftier fortunes as baubles at its feet when itself is beg-

gared.—This full harmony of the character through its shifting phases, we repeat, was clearly and intelligibly pronounced by Miss Heraud.

Miss Heraud has yet much to learn,—and something to unlearn:—how should it be otherwise? That she has already learned so much, and unlearned more, gives promise of all the rest. We could point out to her passages in which she mimed the beauties—but scarcely any in which she distorted them:—and then, it must be remembered, that the part is a long one, making constant demands,—and few could sustain all its points at pitch. Her offences of enunciation are to a great extent conquered,—not quite:—and many of her mannerisms have disappeared.—Altogether, Miss Heraud's *début* on the London boards, is certainly a success,—and the house did not wait till the end of the play to tell her so, by calling her before the curtain. Twice she received this honour,—at the close of the fourth and at that of the fifth act.—It must be taken into the account, too, that Miss Heraud suffered greatly from the terrors of her position. It was long ere she recovered from the agitation that almost struck her down when she first faced the house,—and the tremours of a *débutante* were visibly in her way more than once throughout the evening.

FOREIGN CORRESPONDENCE.

Notes on Music in Germany.

To close my notices of the present state of Music in Germany, I must speak of a few of the works which have lately been made the object of discussion there. To appreciate them justly is a duty strong in proportion as the lover of Art is habitually disposed to give place to novelties. It is not, however, a duty in which any extraordinary difficulty is involved. Trial after trial, experience after experience, have led to the same results,—to convictions increasing in strength, that, as regards composition—its aims, limits, and means—Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of Music. As yet, however, the most vehement upholders of the new school are not altogether comfortable in their faith. They meet protest with all manner of evasions—they fly to the ancient resorts of weakness—they set up the most threadbare screens of incompleteness. It is wonderful, for instance, to remark how long a persevering seeker may wait—how far he may wander before he is admitted to be capable of judging of the compositions of Dr. Schumann. He has always been hearing the wrong work. Should he find quartets (though led by Herr Ernst) dull, monotonous, in idea stale and trifling, he will be referred to pianoforte music.—Should this appear to him so licentious in its discords and suspensions that half-a-dozen false notes on the part of the player would be of small consequence, he will be requested to believe in some unheard *lied*, more "objective," as the jargon of the day runs.—Should he meekly suggest that the best of good *lieder* could hardly establish the reputation claimed for the new master, the upholders of Dr. Schumann will take a last refuge in symphonies,—especially in a Symphony in *flat*, described by them to be a master-work. This I heard at Leipzig, with less than little satisfaction.—In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The listener who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel.—Beethoven's works were for a while misunderstood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that we have not known before though we might not have thought it worth listening to. To change the metaphor,—as we'll, it seems to me, might the *pentimenti* and chips of marble hewn off the block and flung to the ground by a Buonarroti's chisel, if picked up and awkwardly cemented by some aspiring stone-patcher, pass for an original figure, because the amorphous idol was cracked, flawed, and stained—had the nose of a *Silenus* above the lip

of a *Hebe*, and arms like *Rob Roy's*, long enough to reach its knees—as such *centos* of common phrases and rejected chords be accepted for creations of genius because they are presented with a courageous eccentricity and pretension.

This Symphony in B flat by Dr. Schumann, for instance, however difficult it may be to admire, is not difficult to follow. The leading ideas, though neither large nor fresh, are sufficiently distinct.—The principal *allegro* starts with a bold phrase, and its second subject is simple,—but neither are of special interest; and though the listener may recognize occasional ingenuity of treatment, he must screw up his courage to abide the frequent wrench of modulations and discords which are little short of surgical.—The second movement, a *larghetto* in F flat, triple time, has a flowing but insipid subject,—on repetition varied by rich figurative accompaniments, after the pattern set by Beethoven in his grand orchestral *adagio*. But whereas he adorned, Dr. Schumann oppresses his theme. The effect is that of dullness laid upon dullness.—The *larghetto* passes off into a *scherzo* in G minor. Here the composer reveals his individuality more clearly than in the former movements, by introducing varieties of rhythm. To succeed in satisfying by such abrupt alternations, requires a combination of sound taste with lively imagination, not here displayed. Whereas Beethoven in his model-works always observed proportion, harmony and interdependence of parts—even when his fancy soared the freest, and when his ideas were the most prodigally lavished.—Dr. Schumann seems habitually to find any change whatsoever admissible provided it be but a change. Another instance of this oddity may be cited in the *rondo* to his *Pianoforte Concerto* in A minor; where the monotonous limping of the second subject, in place of piquing the ear, harasses it by producing an effect of lameness which retards the animation of the movement. In the Symphony, after a number of changes having been gone through, the *scherzo* comes to a drawling pause, which is a surprise, not a suspense,—since there is no warning or preparation for the cessation of the movement in favour of any other, nor any reason why several more *trios* should not have been added, so curiously is coherence outraged where contrast was intended, and climax missed in search of strange excitement.—Lastly comes the *finale*, which has a busy theme; too small in its intricacy for symphonic treatment,—and in its manner not more winning than its predecessors. Less pleasurable music, in short, I have rarely made acquaintance with. Were Dr. Schumann's fancies of the freshest—were his construction felicitous—were his harmonies really new,—they would be heard under heavy disadvantage owing to the ungraciousness of his instrumentation; since, though he must be said to treat his orchestra cleverly, the general effect is heaviness without pomp and harshness without brilliancy. Yet, not to leave a single means untried, our composer does not scruple to introduce the triangle to set off a meagre phrase in his first *allegro*,—and condescends to bring back the theme of his *rondo* by a flute *cadenza*, fit enough to prepare the public for its favourite dancer in her most obtusely-angular attitude, but at variance with the spirit of music in which for the sake of professed depth of thought and sincerity of purpose we are rudely required to dispense with everything like beauty. This, however, is only according to use and custom. The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks.

Such are a few of the considerations which have occurred to me on making further acquaintance with the writings of the composer put forth by Young Germany as superior to Mendelssohn: nay, as having taken up composition where Beethoven left it, and having done what Beethoven did not—because he could not—do. But Dr. Schumann is as clear as Truth and as charming as Grace themselves, if he be measured against the opera-composer who has been set up by Young Germany, at the composer's own instigation, as the coming man of the stage:—I mean, of course, Herr Wagner. Concerning this gentle-

man's arrogant self-praise, and the love borne him by his congregation, the *Athenæum* has already spoken,—and I need only say without qualification or preface, that a hearing of his 'Tannhäuser,' at Dresden, confirmed to the utmost every impression made by 'Lohengrin.'—Such pleasure as that opera can excite is not musical,—but belongs to the choice and treatment of the legend. This is attractive and haunting because of its fantastic romance, in spite of some defects in stage arrangement. The tale of Dame Venus, the pagan demon goddess who held her court in the bowels of the Thuringian hills—with whom a Minnesinger sojourned for awhile—and the fatal consequences of such sojourn—had already served as basis for one of Tieck's most charming *Märchen*,—and Herr Wagner has not unskillfully interwoven it with one of those idyllic contests for the palm of song which also belong to the knightly old times. There is a thought, too, of great beauty in the last scene; in which, having returned to the *Wartburg* where this temptress dwells, and narrowly escaped from her fatal fascinations, the Tannhäuser is recalled to earthly consciousness by the death-song chanted over the bier of the mortal maiden whose heart had broken for his sake.—I cannot but think that it must be sympathy with the spirit of this story which can enable even the German public most soaked in transcendental mysticism to endure the manner in which it has been set to music by its inventor:—Herr Wagner hardly practises what he preaches. Resolute on destroying all stage conventions, he is nevertheless determined on making his musical dramas please by every stage accessory and trick. The German managers speak with dismay of a peremptory pamphlet circulated by him, reproving the Dresden theatre for its inefficient and parsimonious execution of the 'Tannhäuser,' and protesting against the performance of his opera unless it be dressed out with every conceivable luxury for the eye. Being his own librettist, this novel philosopher in search of truth has no scruple against writing his opera book in rhymed verse,—though he will have neither airs nor duets, and only the smallest number of concerted pieces possible. Though he does not hesitate to reduce his singers to minnes whenever it pleases him, Herr Wagner enters his best for the orchestra. Now, what truth is there in the perpetual noise of a band, if literal presentation be the object in view? Why should not the orchestra be silent throughout a whole scene—supposing the terror or pity of the situation to require it?—In one respect, however, Herr Wagner is consistent. His aversion to melody is equalled by his poverty in the article. Small matter whether he hides from *motivi* or whether *motivi* hide from him,—there are only two subjects meriting such a name in the 'Tannhäuser,' these being the themes wrought into the overture. For, though a tolerably brilliant March, in the second act, sounds a marvel of beauty in the midst of such a wearisome chaos of spasmodic sounds,—it is rhythmical rather than melodious.—Yet, if ever there was a tale claiming an entirely opposite mode of treatment, it is this. The magic Bower of Venus, with its nymphs, bacchanals, and sirens, demanded something more voluptuously sweet than such a grotesque mixture of flute and cymbal as would fitly serve for table-music to the wicked and deformed old fairy *Carabosse* when she sits down to dine on her cookery sauced with poisons.—The herdboy's song on the rock in the morning-scene trails along rapidly, independent of the pilgrims' hymn with which it was meant to be combined.—The contest of minstrels resembles nothing so much as a series of dreary sermons delivered by several men, in neither recitative nor *aria*, to a harp accompaniment. Alas! out of their stupefying preachment there is not to be extracted even as little as "that sweet word Mesopotamia," on the gain of which the old woman went home satisfied that she had not lost her time at church. The final *stretto* after their tiresome prosing was as welcome as is a glimpse of daylight to men waking from a nightmare,—merely because it contains a few bars of climax for the voices which are successively introduced, and subsequently grouped according to the commonest Italian receipt. How low must the opera-goer be brought when he can

think of Verdi with complacency and longing!—In the last act, monologue frantic succeeds to monologue whining; and how either can be learnt by the singers is a mystery.—But conceding that 'Tannhäuser' is to be considered merely as a recitative opera written after the fashion of Lulli, with an orchestra tenfold stronger than Mdlle. de Montpensier's *marinon* ever dreamed of, it is a failure, if tried by its own rules. The recitative is bad and untrue; because it possesses none of those cadences ministering repose to the ear which are indispensable to the recitation of verse, and which habitually belong to the parlance of every civilized human being. Perpetual strain, perpetual emphasis, perpetual awkwardness of interval,—these are Herr Wagner's materials for that true declamation which is to carry out with improvements the famous canons of Gluck, and to make of music that utterly unmusical thing in which all the world is to delight.

Yet more, in the use of that huge conventionalism, the orchestra—to which every other conventionalism is to be sacrificed—Herr Wagner does not seem to me felicitous in 'Tannhäuser.' The overture pleased me more when I heard it given by Dr. Liszt's two marvellous hands on the piano than when it was rendered by Herr Reisinger's capital and sensitive band. There is a want of proportion and of richness in the filling-up, owing to which certain of the effects meant by the composer to be among his strongest come forth but feebly. This is to be felt in his treatment of the introduction; and yet more strongly in the *coda*, where a whirling and busy figure for the violins (owing to ill calculated sonority) is overborne by the harsh and blatant brass instruments, in place of being wrought up together with them into a rich and well-balanced *fortissimo*. Not only are the singers throughout the opera tormented as concerns their intrinsic occupation,—but the acutest tones of the violin, or the group of sourest flute notes, are employed high above the male voices, without the latter being indulged with due support from beneath.—After the sarcastic and arrogant depreciation of MM. Meyerbeer and Berlioz published by Herr Wagner, the world had a right to expect from him something far more rich, brilliant, and peculiar in his instrumentation than they have received. But the discoveries and innovations made by his betters he employs in the uncouth fashion of a schoolboy; writing audaciously in proportion as his real knowledge is limited.

Such without exaggeration are my impressions of 'Tannhäuser,'—a work not to be endured to the end without melancholy wonder at the pains which it has cost, and yet more painful amazement at its being found admirable by recipients from whom a truer taste might have been expected. There is comfort, however, in thinking that beyond Herr Wagner in his peculiar manner it is hardly possible to go. The saturnial of licentious discord must have here reached its climax. It is true, the "conventionalisms" of the orchestra have still to be destroyed;—only, were this done, since all pretext of music would cease, the thing produced would no longer be within the domain of Art, but would rather come under the care of a society for the suppression of nuisances.

Though together with Herren Schumann and Wagner I speak of Herr Gade as a composer whose works are well received by a section of the musical public in Germany, it is not because his spirit is akin to theirs. He belongs to the romantic school, it is true; but he has some real claims. These reside in a certain national individuality which (to speak fantastically) is in harmony with the snows and the glittering starlight and the glancing meteors of the North. An ear of ordinary delicacy must be made aware by hearing Herr Gade's music that its composer is neither German nor French. But though pure, wild, and strange, it is apt to be monotonous. The pleasure decreases as the work goes on; even as a few pages of Ossian are found enough to satisfy the least blasé and most dreamy of readers. In the prelude to his overture 'In Hochland,' a delicious, almost crystalline, sound is got from the orchestra, which well befits the form of the phrase. The *allegro* begins

brightly enough,—still, wild and northern in its tone of gaiety. But the charm wears out, the spirit flags—and the expectation raised by so sweetly strange an invitation is followed by disappointment. A similar result was produced by a *Sonata* for pianoforte and violin in A minor, commencing with exquisite delicacy, but falling off in interest as the composition proceeds. It is said, that in his later works Herr Gade has succeeded in emancipating himself from the limits and seductions of his nationality to a considerable extent. I cannot, however, help fancying that a composer who has begun in a tone so decided and peculiar must possibly always belong to that body of national musicians of which Chopin may be called the brightest illustration, and to which M. Erkel and M. Glinka belong,—and not to that higher company of Palestrinas, Mozarts, Bachs, Handels, and Beethovens who speak to all countries, though their origin and race is not effaced in their works.—Be his future what it may, however, at present Herr Gade is certainly one of the few rising musicians to be looked out and listened for by all who take a natural and healthy interest in Art as proceeding by development, not by destruction.

MUSICAL AND DRAMATIC GOSSIP.—After the announcements of triumphs, raptures, crowds, and the like, which week by week appeared in the newspapers last season concerning the *New Philharmonic Society*, the uninitiated will feel some amazement on hearing that a partial reconstruction of that establishment has already taken place. Dr. Wylde remains in his place as conductor; M. Berlioz is not re-engaged,—but in his stead, a "distinguished German composer." Now, with the exception of Dr. Spohr, such is the present impoverished state of Germany that it would be hard to name the conductor belonging to that country who has claims or celebrity beyond those of M. Benedict or Mr. W. S. Bennett. The measure announced must, therefore, be regarded as one of those devices *ad captandum* to which managers in distress are apt to resort. How many times has Mr. Bunn's prospectus for the season treated the public to the promise of "the most celebrated *prima donna* in existence!"—Connected with this *New Philharmonic Society* is a rumour of a new concert hall, which is rising somewhere in London with mysterious haste and secrecy, at the instigation of Sir Charles Fox. This we presume to be the "New Philharmonic Hall," specified in the advertisement as "a building of the most appropriate kind," which will be "opened for the season of 1854."

So far as we can make out from our French contemporaries, the 'Luiza Miller' of Verdi has succeeded but moderately at the Italian Opera of Paris.—Among the musical pieces which are the most commended, is an unaccompanied *Quatuor*. The singing of Mdlle. Crivelli is praised,—and her acting is credited with some expressive pathos and more violence. Signori Valli and Susini are animadverted on as having sung very badly. Some new costumes and scenery have been provided in aid of the opera; but we cannot expect it to restore the defunct popularity of the once most fashionable theatre of Paris.—'Guilhery le Trompette,' an opera by *Maestro Sarmiento*, has been just produced at the *Théâtre Lyrique*, and is described as being full of modern Italian reminiscences.

MISCELLANEA

The Chinese word "Man."—"A friend last evening called my attention to your notice of the Proceedings of the Royal Asiatic Society, which appeared in your last week's publication, relating to the documents received from the Government representatives in China, in answer to my pamphlet as to the rendering the word *man* 'barbarian.'" I beg to state, that I have in the press a Reply to the said Documents (which affirm, that the Chinese do designate us Barbarians); and, I doubt not, when it appears, that public opinion will be in my favour, that, as a nation, we have been unjustly slandering an ancient, and as far as our national claims were concerned, an honourable people.

Dec. 17.

P. P. THOMES.

TO CORRESPONDENTS.—W. H.—C. N.—R. N.—R. J. F.—*Aluquis*—received.

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TABLE 1.—Exhibits the necessary Premiums for the Assurance of 1000, on a single Life.

Age.	For One Year.	For Seven Years.	Annual Premium for the whole of Life, without Profit.	Annual Premium for the whole of Life, with Profits.
15	40 14 9	£0 16 6	£1 9 10	£1 15 8
20	39 17 7	£0 15 11	£1 9 11	£1 15 8
25	38 1 1	£0 13 0	£1 8 7	£1 14 3
30	36 1 4	£0 10 7	£1 6 10	£1 12 9
35	34 1 8	£0 8 6	£1 4 10	£1 10 6
40	31 10 0	£0 6 3	£1 2 9	£1 8 9
45	28 10 9	£0 5 0	£1 0 3	£1 6 9
50	25 10 4	£0 4 4	£0 9 3	£1 5 9
55	22 10 5	£0 3 11	£0 8 4	£1 4 9
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Sum Assured.	Time Assured.	Sum added to Policy in 1854.	Sum added to Policy in 1855.	Sum payable at Death.
£25,000	13 yrs. 10 mths.	£683. 6 s.	£787 10 0	£6,770 16 s.
1,000	7 years	157 10 0	1,167 10 0
.. ..	1 year	11 8 0	511 5 0

* Example.—At the commencement of the year 1841, a person aged thirty took out a Policy for 1000, the annual premium for which is 34. 1s. 8d.; in 1847 he had paid in premiums 184. 11s. 8d., but the profits being 30 per cent. per annum on the sum insured (which is 281. 10s. per annum), he had 1875. 10s. added to the Policy, almost as much as the premiums paid. The Premiums, nevertheless, are on the most moderate scale, and only one-half need be paid for the first five years, when the Insurance is for life. Every information will be afforded on application to the Resident Director.

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1806	£2500	£79 10 10	£1229 9 0
1811	1000	34 19 2	331 17 8
1815	1000	34 10 10	114 15 10

Examples of Bonuses added on other Policies.

Policy No.	Date.	Sum Insured.	Bonuses added.	Total with Additions, to be further increased.
521	1807	£500	£203 12 1	£683 12 1
1174	1810	1200	1160 5 6	2360 5 6
3395	1820	2000	3053 17 8	5053 17 8

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